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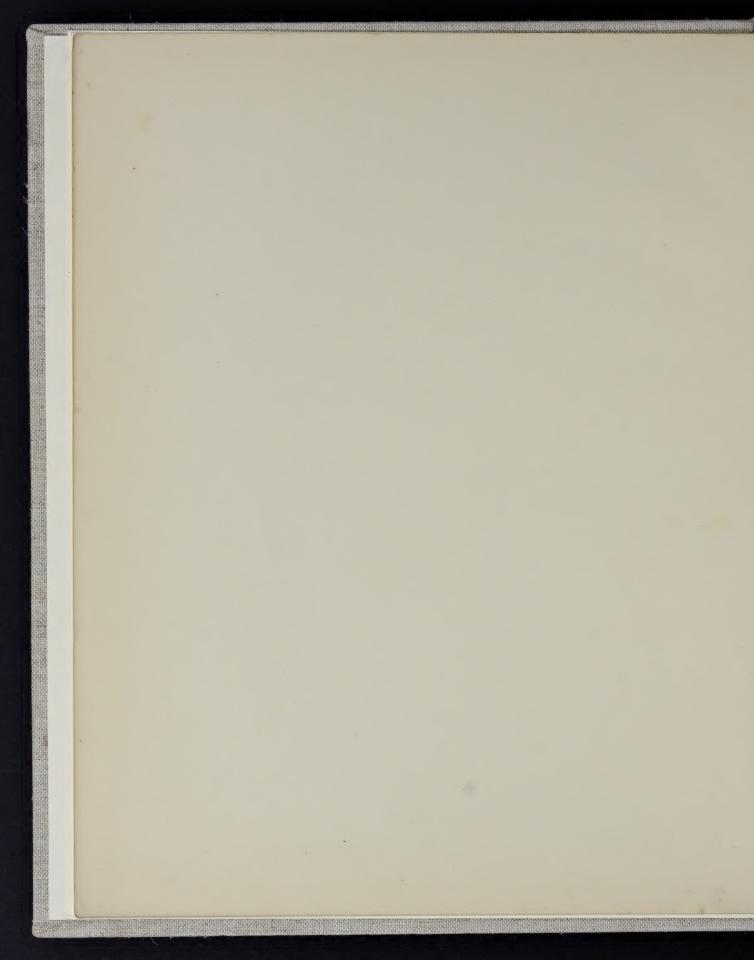




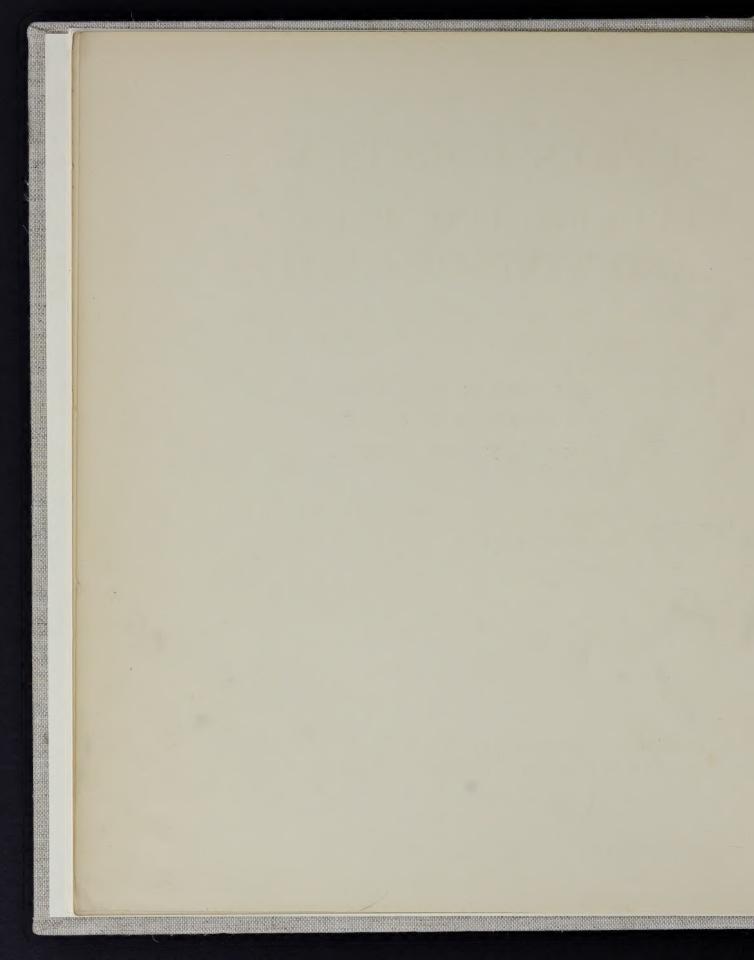








THE SÈVRES PORCELAIN OF BUCKINGHAM PALACE AND WINDSOR CASTLE



SÈVRES PORCELAIN BUCKINGHAM PALACE AND WINDSOR CASTLE

BY GUY FRANCIS LAKING, M.V.O., F.S.A., KEEPER OF THE KING'S ARMOURY # #

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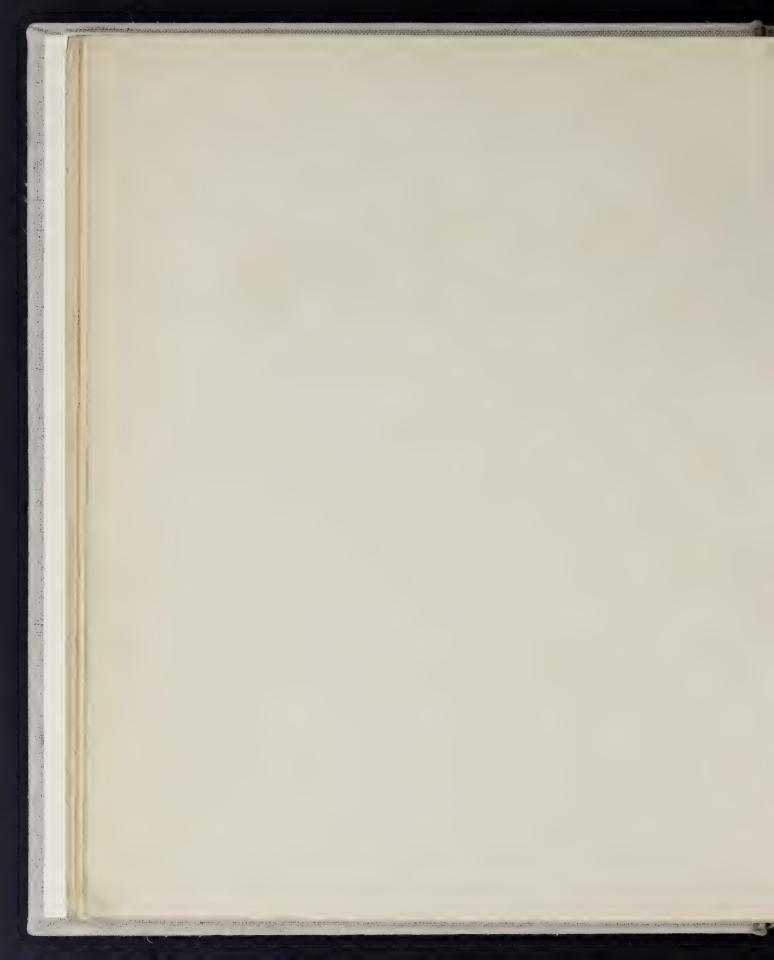
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INTRODUCTION.

N dealing with the Porcelain of Sèvres manufacture in the Royal Collections at Windsor Castle and Buckingham Palace, the writer has the grateful privilege afforded to him of making known to the public a Collection which, as regards both quality and extent, is absolutely unique in the History of this particular branch of Ceramic Art. The two preceding volumes of this series, which dealt respectively with the Royal Armoury and the Furniture of Windsor Castle, described what were merely the rich accumulations of Time—fine indeed and historically important, but in no sense to be regarded solely as Collections acquired by purchase.

The Royal Collection of Sèvres Porcelain comes under a different and much more definite category. Commenced by George III., it was greatly enlarged by lavish but judicious purchases by his son, both during the time he held the position of Prince Regent, and after he had ascended the throne as George IV. France at this period did not truly value the superb treasures then in her possession, and many of the now priceless gems of decorative applied art were in consequence brought into the market. George IV., acting on the advice of men of refined taste and judgment, and guided by the

knowledge of M. Benoit, a confidential French servant, formerly patissier to His Majesty, was thus enabled to accumulate valuable and authentic specimens of almost contemporary art.

In England, during the first quarter of the nineteenth century, the taste for Sèvres Porcelain was universal among the many rich collectors of the time, who naturally followed the example set by the Prince Regent. Evidence of this taste is to be found in the collections belonging to the nobility, which for the most part were brought together about this period. Amongst them were many splendid examples of Sèvres Porcelain. It is to be regretted, however, that many of the finest specimens, through the dispersal of some of these old collections, have left the country, never to return.

One reason for the acquisition of Sèvres, on the part of wealthy English connoisseurs, to the exclusion of other and contemporary productions, was the general and intense antagonism to all Napoleonic forms of art. Sèvres Porcelain of the best periods found a ready market in England; and many French nobles fallen on evil times, and who, under the Bourbon monarchy, would rather have sold their domains than their valued porcelains, Royal gifts as they were, secretly disposed of them to English purchasers.

The appreciation of Sèvres Porcelain, unlike that of many other Ceramic arts, has been little influenced by passing fashion or fancy. The writer, however, ventures to assert that it is only in more recent years that its artistic and technical excellence has been adequately recognised. In the first half of the nineteenth century a Sèvres vase was regarded by most people simply as a Sèvres vase, very little count being taken of its artistic quality or period of manufacture, provided of course that it came under the designation of soft paste.

At the present day it is satisfactory to note a desire for purity of design and sound principles of construction and decoration rather than over-exuberance of enrichment. The result of this change of sentiment is that a collector nowadays would rather possess a small and dainty vase or cabaret made within the first dozen years of the foundation of the Factory, than a vase or pair of vases of greater magnitude and later style of decoration. Happily the Royal Collection, while including amongst its many specimens every representative type, thus providing a fine illustrative lesson in the evolution of the productions of the

Sèvres Factory, is particularly rich in specimens of the earlier types. Perhaps, indeed, to say that King George IV. appreciated these would be to over-estimate his discernment, and it was probably rather from opportunity of purchase than from preference that he acquired so many pieces of early date.

Before commencing a brief account of the Sèvres Manufactory, some allusion to the specimens in our National Collections will be of interest. Of these by far the most important are in the Wallace Collection, bequeathed to the nation by the munificence of Lady Wallace. The founder of this Collection, and especially of the section containing the Sèvres Porcelain, was the first Marquis of Hertford, who by his fine discrimination greatly assisted the Prince Regent in his purchases for Carlton House and the Pavilion, Brighton. Of the two hundred and twenty-three examples now at Hertford House the specimens numbered 120, 126, 127 and 128, in Case B, Gallery XII., with the rose-Pompadour ground, and bearing respectively the date marks for 1759, 1757, and 1755, stand out unrivalled, almost surpassing any individual pieces in the Royal Collection. Of the green grounds, Nos. 142, 143, 144, 145, and 162, in Gallery XVIII., Case C, are the most noteworthy. The case of turquoise-blue grounds (Case A, Gallery XV.) is also astonishing in its mass of vivid, if not always pleasing colour. Of the dark or Royal blue colour, almost every type and every painter's work is represented. Constant reference will be found in this Catalogue to examples at Hertford House, always by their case number and room. Previous to the magnificent Wallace Bequest, the lack of a representative collection of French pictorial and applied art of the eighteenth century had been a national want. The Wallace Bequest has enabled the English nation to take up a position of friendly rivalry with even the most cherished national possessions of France, whereas formerly all the Sèvres that we possessed was the Collection, small in extent though fine in quality, bequeathed to the museum at South Kensington by Mr. John Jones in 1882. Notable among these vases in this Collection are those numbered 148, 149, 180, and 188. the English private Collections the chief are those of Mr. Alfred Rothschild, Lord Hillingdon, the Earl of Harewood, and the Duke of Buccleuch. France, in the private Collections of the Rothschild family, possesses many superlative examples of Sèvres porcelain, and there is also much that is interesting and

instructive, historically as well as technically, in the Museum attached to the Sèvres Factory; but the writer does not fear contradiction in making the assertion that all the French collections combined do not equal in magnitude and quality the Wallace and the Royal Collections.

The combined Collections of Windsor Castle and Buckingham Palace are considered in this work as a whole, irrespective of the location of individual pieces, which are changed from Windsor to London, or vice versâ, according to the requirements of the moment.

The course usually adopted in a Catalogue raisonné of Sèvres Porcelain is to class it under its style of decoration, or under the predominant colour scheme of its enrichment, making sections for the rose, the green, the turquoise, and so on. But a different system has been adopted in this case, the writer having placed the specimens chronologically in the order of their production, irrespective of style and decoration. And here the author must be allowed to admit, in all gratitude, his indebtedness to M. E. S. Auscher's delightful work on French Porcelain; to the generous assistance afforded him by M. G. Papillon, the erudite Keeper of the Sèvres Museum; to M. E. Baumgart, the Director of the Factory; to M. G. Lechevallier-Chevignard, also of the Factory, and, finally, to the Count X. de Chavagnac for much valued help.

The history of the Sèvres Porcelain Manufactory cannot be understood without a brief preliminary sketch of other and earlier manufactories. The first efforts in the art of porcelain manufacture in Europe were of an imitative character, founded on the occasional Chinese examples which in the early part of the sixteenth century had found their way slowly through the markets of the Western Hemisphere.

It can well be imagined with what superstitious reverence these porcelains of the East were regarded. Though somewhat coarse and poor in quality, their ceramic excellence was of a kind hitherto unknown in Europe, while the source of their archaic decoration and *provenance* was shrouded in mystery.

That they were considered *objets de luxe* by connoisseurs of that time is proved to us to-day by the few richly-mounted specimens which are to be seen in the treasuries of certain European States, also in those of the Church.

In this connection it is interesting to read, in an inventory made in 1586,

that Francis I. of France, the Mæcenas of his time, had in his closet of collected rarities, among other cherished possessions, "vases and dishes of porcelain curiously wrought." Albrecht Dürer also is known to have collected Chinese porcelain.

It was not however until the latter half of the sixteenth century that, under the supervision of the Medicis, the manufacture of true porcelain was even attempted in Europe. Little is to be learned of this porcelain, save that examples of the ware handed down to us show a distinct ceramic advance—I do not, of course, mean an advance in decorative beauty—on the productions of Gubbio, Urbino, and their contemporaries. France, it is true, had a speciality, following her rare and distinctive Faïence de St. Porchaire, in the work of the famous potter, Bernard Palissy, who, with his clever modelling, original ideas, and curiously contrasted vitreous glazes, founded a school of design the models of which are followed even to-day. But these productions at their best were, after all, nothing but glazed earthenware or faïence, the body being opaque and porous, and often rendered durable solely by the thick protective glaze.

The foundation of the various East India Companies in the early part of the seventeenth century was to a great extent responsible for the efforts in the direction of the manufacture in Europe of true porcelain, for their establishment developed a regular commerce between the East and West. Japan, as early as 1542, had been reached by a Portuguese mission, the members of which, after having been stranded on the island of Kou-Siou, were kindly received by the Japanese, who allowed them to trade in Nagasaki. Half a century later Japan was visited by the enterprising Dutch, who also found in the fine ceramic products of the country, and of China, a profitable commodity for export.

Eventually, during the civil and religious strife of 1639, the Portuguese missionaries, owing to their mistaken efforts to convert the Japanese to Christianity, were banished, together with all foreigners, from the islands. A few Dutch traders, however, were allowed to remain. These established themselves in a compound at Deshima.

It was from Gombroon, on the Persian Gulf, that the British East India Company, through the agency of their powerful ally, Shah Abbas, received their first importations of Chinese and Japanese porcelain, with the result that

all Oriental porcelain was classed as Gombroon or India ware, such was the crass ignorance of the time throughout Europe on geographical matters.

Save for the indifferent attempts made in France at Rouen and Nevers, and in Holland at Delft, no success of importance was achieved in reproducing the porcelains of China and Japan until the latter part of the seventeenth century. It was at this time that from a factory at Meissen, in Saxony, emanated the first successful production of a hard-paste porcelain. This had a highly glazed surface and was of a bluish-white colour. Meissen owed a great deal to the experiments made in previous years by the famous Böttcher, who had produced vitreous faïence depending upon the lapidary's wheel for its glazed surface. In emulation of Meissen's example, other German factories, notably Frankenthal and Höchst, essayed, with more or less success, the production of porcelain in imitation, slavish it is true, of the Oriental.

Though we have wandered somewhat from our original scheme, which was to trace the history of Sèvres Porcelain, these digressions have brought us to the period of the first manufacture of true porcelain in France, and prove beyond a doubt that its successful development was primarily owing to the commercial and artistic successes obtained in the German factories. Claude Réverend, indirectly under the patronage of Louis XIV., was apparently the first to attempt the production of porcelain in the French capital, between 1660 and 1665. It has been suggested by some that he was rather an importer than a manufacturer, though, to use his own words, he claimed the art of "imitating porcelain as beautiful, and even more beautiful, than that which comes from the East Indies." With his work, if it existed at all, we are to-day totally unacquainted.

From 1670 to 1690 we are more sure of our facts; for, at St. Sever, near Rouen, certain faïence makers, Poterat, father and son, possessed the secret of making porcelain. The privilege of a thirty years' monopoly of the manufacture of "pots, vases, and dishes like those of India," was granted them by the King. After the death of Poterat the son, the father removed to Rouen, where, being unable to carry on the Works alone, he was forced to close the Factory. It is in the Rouen porcelain of this epoch that we find introduced the first true attempts at French decoration—the Masque, the Lambrequin,

the formal scroll-work—in fact the Berainesque, as the French call it, after the great decorative artist, Jean Berain. In the year 1675 a faïence maker, one Chicanneau, started a factory at St. Cloud, where its close proximity to the French capital did much to bring its wares under Royal notice. In 1696, on the demise of Chicanneau, Louis XIV. granted letters-patent to "Barbe Coudray," his widow, as founder of the St. Cloud Factory. Probably the most trustworthy account of this Factory is that made by Queen Anne's physician, Dr. Martin Lister, recorded after his stay in Paris as follows:-

"In the next place I will account for what I saw, that seemed to me singular and new in the Improvements of the Arts, or wanting in our country.

"I saw the potterie of St. Clou, with which I was marvelously well pleased, for I confess I could not distinguish betwixt the Pots made there, and the finest China Ware I ever saw. It will, I know, be easily granted to me, that the Paintings may be better designed and finisht (as indeed it was) because our men are far better masters in that art than the Chineses; but the glazing came not in the least behind theirs, not for whiteness, nor the smoothness of running without bubbles; again the inward substance and the matter of the pots was, to me, the very same, hard and firm as marble, and the self-same grain, Farther, the transparency of the pots the very on this side vitrification. same.

"I see them also in the mold, undried and before the painting and glazing was applied, they were as white as chalk, and melted upon the tongue like raw Tobacco Pipe Clay and felt betwixt the Teeth soft like that, and very little gritty; so that I doubt not but they are made of that very clay.

"As to the temper of the clay, the man freely owned to me, it was 3 or 4 times well beaten and wet, before it was put to work on the wheel; but I believe it must first be melted in fair water, and carefully drawn off, that the heaviest part

may first sink; which also may be proper for coarser works.

"That it required two, and sometimes 3 or 4 fires to bake it, to that height we saw it in the most finisht Pots: nay, some of them had had 11 fires.

"I did not expect to have found it in this perfection, but imagined they might have arrived at the Gomron ware; which is, indeed, little else but a total vitrification; but I found it far otherwise, and very surprising, and which I

account part of the felicity of the age to equal, if not surpass the Chineses in the finest art.

"As for the *red ware* of *China*, that has been, and is done in *England*, to a far greater perfection than in *China*, we having as good materials, viz., the *soft Hæmatites*, and far better artists in pottery. But in this particular we are beholding to two *Dutchmen* Brothers, who wrought in *Staffordshire* (as I have been told) and were not long since at *Hammersmith*.

"They sold these pots at St. Clou at excessive rates; and for ordinary chocolate cups askt crowns a-piece. They had arrived at burning on gold in neat chequer works. They had sold furniture of tea tables at 400 livres a sett.

"There was no molding or models of *China* ware, which they had not imitated; and had added many fancies of their own, which had their good effects, and appeared very beautiful

"Mons. Morin in conversation told me, that they kept their sand as a secret to themselves; but this could not be for other purposes than colouring: Also he said they used salt of kelp in the composition and made a thing not unlike Frit for glass to be wrought up with white clay; neither could this be, for I did not taste it in the Raw Pots.

"The Ingenious Master told me, he had been 25 years about the experiment, but had not attained it fully, till within this 3 years." *

The descendants of the Chicanneau family, male and female, continued to manage the St. Cloud Manufactory almost into the third quarter of the eighteenth century. Other porcelain manufactories, however, were started about this time, all of which played their several parts in the progression towards the desired goal, viz. the ultimate foundation of the Sèvres Factory. Of these, Chantilly was the most famous. This Porcelain Factory was founded by M. le Duc, as Louis Henri, Prince de Condé, was then known, and was situated at Chantilly, in his domains. Letters-patent were granted in 1735 to Ciquaire Ciron, who was appointed Director of the Works, a position for which nearly fifteen years' constant study of the subject had eminently fitted him. It is chiefly through Ciron's work that Chantilly is familiar to us to-day.

^{* &}quot;A Journey to Paris in the year 1698," by Dr. Martin Lister. London: Jacob Touson, 1699.

The daintily painted detached sprays of flowers in gold and polychrome, in the closest imitation of the celebrated Imari decoration, as well as the slavish copies of Japanese forms, were Ciron's handiwork. Chantilly also reproduced with great skill and success the products of other Factories, in later times even those of Sèvres. The imitations of the Sèvres models were so close to the originals that, unless they bore the distinguishing mark of Chantilly-a hunting horn-they were hard to detect. Another difficulty in identification was created by the unscrupulousness of certain dealers in the early part of the nineteenth century, who erased the Chantilly mark and substituted that of the Sèvres Factory. We have only to allude to the soft paste of Mennecy and the pre-Vincennes achievements of Barbin before coming to the actual history of Vincennes porcelain itself. In 1740 a kiln was established at Vincennes by three rogues, Gérin and the brothers Dubois, who had learnt their trade during the six years which they had spent at the Chantilly Factory. They found a ready market for their products in Paris, which led to their being taken in hand by M. Orry de Fulvy, brother of the Superintendent of the Royal Buildings, who enlisted the interest of the King. His Majesty gave the trio permission to establish themselves in a part of the disused château of Vincennes, where they were joined in their enterprise by one Gravant, a porcelain worker of some note.

But the products of the Vincennes château were far from satisfactory. No reliance could be placed upon the output from the kilns; while the dissolute habits of the brothers Dubois caused the Factory to fall into disrepute and overwhelmed it with financial troubles. Gravant was quick to take advantage of their neglect, and in 1745 he brought to the Factory other confreres who formerly held positions in the Works at Chantilly. The brothers Dubois were deposed, and M. de Fulvy, with the assistance of his brother, succeeded in interesting certain rich financiers of the day in the concern. It was at this juncture that King Louis XV. conferred the privilege upon the Factory of making porcelains "after the style of Saxon porcelain;" this privilege being granted for a period of thirty years. The Factory, released from its pecuniary embarrassments, was now enabled to employ artists and artisans of the first rank. Foremost amongst these were Hellot, the renowned Academician and chemist,

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and the sculptor Duplessis, famous for his modelling of the better-known Sèvres and Vincennes centre-pieces and vases. But the Factory again began to suffer from lack of funds. Indeed so frequently was it in financial difficulties henceforth that the writer thinks it better not to refer to them in detail, beyond broadly stating that on three occasions the share capital in the Company had to be increased to keep the Works going, over and above the three subsidies, amounting in all to 100,000 livres, granted by the King. It was in 1750, however, that the most severe blow of all fell upon the struggling Factory, for in these two years it lost its strongest supporters through the death of M. de Fulvy and his brother the Minister of Royal Buildings. Their death was followed by the withdrawal of that portion of the money sunk by them in the Factory, a crowning misfortune which threatened its annihilation.

As if these calamities were not enough, the Royal privilege granted to the Factory in 1745 was, in 1752, withdrawn, and the return of the King's subsidies demanded. The condition of the Factory now appeared to be hopeless, when, by an edict of the King's Council, dated 7th August, 1753, a fresh Company was formed, and a warrant issued constituting Vincennes a Royal Manufactory, and M. Eloi Brichard its supreme head, thus deposing Charles Adam, in whose name the previous edict had been granted. The Factory now entered upon an era of commercial success. By the Royal Edict of August, 1753, it was styled the "Manufacture Royale de Porcelaine," and the most stringent rules were framed against any who should attempt to make, sell, or even import other The Edict gave M. Brichard and his workmen unlimited privileges by restricting any form of rivalry in decoration at other Factories, finally claiming for Louis XV. one-fourth of all profits! All legitimate competition was thus for the moment effectually stopped in France, and the new Royal Factory naturally, under these favourable circumstances, was enabled to make rapid progress. It is at this period that the now familiar crossed and reversed cipher monogram 众 was first introduced as the distinguishing mark of Vincennes porcelain. The famous bleu-du-Roi, turquoise-blue, and other variations of ground colours, were introduced at this time through the knowledge and influence of Macquer, the famous chemist, together with Hellot, previously mentioned. Before describing the final removal of the Manufactory from Vincennes to the

more convenient position at Sèvres, some allusion must be made to the technical manipulation of the material—the raw medium that in the hands of those skilled artist-craftsmen became monuments of the art and feeling of the time.

This description must necessarily be somewhat tedious. The only excuse for such recapitulation is that it helps to demonstrate the almost endless patience required to produce an article that to us to-day appears in its finite form simply a moulded and decorated object.

The mere analysis of a specimen of Vincennes porcelain, while it lays bare to us the primary materials used in its manufacture, tells nothing of the real labour involved in its production. It is only by a perusal of the manuscript record preserved in the national archives of France that one can appreciate the difficulties that had to be surmounted. In this connection we cannot do better than quote from M. Auscher's work on French Porcelain, which contains a translation of the document referred to, the following:—

"For the paste a mixture was prepared of Fontainebleau sand, native saltpetre, sea-salt, soda of Alicante, Roman alum, and parings of alabaster. This mixture, carefully pounded and sifted, was spread on a bed of sand forming the 'sole' of a frit kiln, in a layer about a foot thick. It was then heated by a progressive fire for about fifty hours until it became red-hot, but not above a lemon-coloured heat; and that was the critical part of this operation. The frit thus obtained should be snow-white, and not too much vitrified; if there were pieces of it that were reddish in colour, that was a sign of insufficient fire, and the reddish portions must be picked out and re-heated with the next batch. The proper frit was carefully selected and pounded, and of this frit 900 parts were taken and put into a mill with 300 parts of marl from Argenteuil, the mixture being ground with water for about three weeks. The fluid paste was then allowed to dry in troughs, being afterwards crushed and sifted, and made into balls with water, in which condition it was known as 'new' paste. This new paste was mixed, in the proportion of one third, with the scraps and broken pieces of paste that were returned from the throwers, the handlers, the moulders, &c., and in order to make the mass plastic it was mixed with a solution of green soap in boiling water.

means was also employed for making the 'new' paste plastic when it was used

for shaping large pieces in moulds.

"The glaze was prepared by melting together Fontainebleau sand, litharge, soda, black flints of Bougival, and potash. These materials were mixed together and sifted, and then melted in crucibles heated in the floor of the porcelain furnace. At the conclusion of the firing the crucibles were broken and the clear, glassy portions alone selected. This was pounded, apparently dry, and mixed with water, a little white-wine vinegar being added to increase its covering power when sprinkled on the biscuit ware."

Such, briefly, is the process of manufacture of the soft-paste porcelain of Vincennes and Sèvres at the period when it had reached its zenith of refinement

and artistic excellence.

In 1756, three years after the introduction of the alphabet between the interlaced LL's of the Royal Factory mark, to denote the year of manufacture (the letter A starting the series in 1753), the interest of the all-powerful Pompadour in the Royal Works at Vincennes was elicited through the offices of M. de Verdun, one of the shareholders of the Manufactory. Madame de Pompadour, high-handed in any matter that interested her, was given to understand that more commodious premises nearer to Paris would add to the success of the venture. She accordingly secured, with the King's assistance, a small estate known as "La Diarme," situated between Versailles and Paris. Here, under the guidance of an architect named Lindel, she built the Manufactory in the form of a three-storied palace, together with a pavilion-like summer-house destined for the King's amusement. These completed an incongruity which interfered sadly with the Factory as a commercial undertaking.

The removal of the Works from Vincennes to Sèvres naturally entailed a large expenditure. This, in conjunction with the compulsory purchase of the land for 35,000 livres, involved the Company in further serious liabilities, of which the King was fully cognisant. Added to this, 1,320,000 livres of borrowed money were squandered by Lindel on the building of the new

It can be imagined therefore that these financial difficulties almost completed the ruin of the Factory. Yet from the year of its removal to Sèvres in 1756 until

1759, when Louis XV. made himself solely responsible for the Manufactory financially, its greatest artistic successes were achieved.

The choicest vases, the finest services, the gifts of Kings to Kings, were produced by the artists at this time, during a period when the Factory's financial resources were taxed to their utmost.

In 1759, the year of the King's assumption of responsibility, Sieur de Barberie de Courteille was appointed Administrator. All shareholders received their allotments back in the form of notes bearing interest at 5°/o. The shareholders were ultimately paid by the Company being granted 1,320,000 livres in bonds on the Royal estates in Brittany. By this arrangement the King became the actual proprietor of the Works, which thus became a Royal Manufactory. The Edicts against other porcelain manufactories, strict as they had been hitherto, were made additionally severe by the Lieutenant-General of Police. To quote the regulations of the time:—"All persons are forbidden, whatever their qualification or position, to make, or cause to be made, to sculpture, paint, or gild porcelain pieces, in whatever form, or to sell or barter them, on pain of confiscation of the porcelain itself; while the material used in its fabrication and the ovens should be destroyed, and a penalty of 3,000 livres exacted in addition, one-third to go to the Infirmary, one-third to the Royal Hospital, and the other third to the Royal Manufactory."

In 1763 the King had to provide a further sum of 96,000 livres, this time from his privy purse, to release the Factory from a pressing difficulty.

It seems curious that the deplorable financial condition then existing in France was of indirect advantage to the Sèvres Factory. Twice was Louis XV., like his Royal predecessor, compelled to sell the plate from the palaces to replenish his depleted treasury—hence the substitution of porcelain and faïence for silverware. Orders for porcelain were invariably placed with Sèvres, the result being that the advancing prosperity of the Factory was coincident with the rapidly diminishing national credit.

Principal amongst the Factory's productions of this period were the magnificent centre-pieces and sets of vases made for the adornment of the Royal palaces and for diplomatic gifts. These show us to-day, by their technical excellence and luxuriance of decoration, that the apex of European ceramic art

had surely been attained. But it is not in France to-day that these examples are to be seen in their fullest magnificence. As before stated the English Collections, and primarily the one under review, contain the choicest specimens. Apart from the successes achieved in the actual manufacture of these elaborate centre-pieces and vases, greater richness at this period was attained in the painting and gilding. Many new ground colours were discovered. The bleu-du-Roi was now seldom used alone, its surface being broken up by the gold vermicelle or œil-de-perdrix additions. The fine and rare yellow ground, "jaune jonquille," the apple-green, and, to crown all, the famous "rose-Pompadour," were discovered in 1757 by one Xhrowet. By a curious yet common error this delicate salmon-like pink of the "rose-Pompadour" has ever been known in England as "rose-Dubarry." Rose-Pompadour was, however, a creation of at least six years prior to the latter favourite's notoriety, though possibly it may have been her fondness for the colour that led to its being thus named.

The subject painting upon the pieces of Sèvres produced from 1756 to 1769, which might be known as the Pompadour period, was of the highest order, famous alike for its naturalness, grace, and effeminate excellence, whether depicting an extravaganza camp scene of soldiers, the amatory overtures of the æsthetic peasant, or the pretty, though affectedly arranged, bouquets of fruit and flowers around which hover strange exotic birds.

In 1769 the first step was taken at Sèvres that led to its artistic undoing—the introduction of hard-paste porcelain. This, while a great advance technically, was inferior to the artificial soft-paste as a medium for the artist in painting and gilding. But again, the rich effect of an accomplished piece of soft-paste porcelain was to an extent nullified, inasmuch as the soft paste was very brittle, liable to discoloration, and easily scratched or marked.

The English Royal Collection shows really fine specimens of the hard-paste porcelain, but rich as the carefully drawn ornamentations are, indeed closely resembling those seen on the soft-paste, there is a very evident want of that indescribable depth of lustrous glaze that has made soft-paste Sèvres Porcelain the *porcelaine-de-luxe* of Kings.

Amongst those who by their assiduous work and unflagging energy

introduced the secret of hard-paste porcelain to the Sèvres Manufactory the names of M. de Choiseul and the cunning Sieur Boileau, Director of this same Factory, stand out pre-eminently.

It was however M. Macquer who was primarily responsible for bringing the "new porcelain" under the favourable notice of Louis XV. The King's influence was soon felt in the very high prices demanded and paid for the porcelain, and consequently the financial condition of the Factory rapidly improved.

Madame du Barry differed from the Pompadour, inasmuch as her interest in the Factory was prompted rather by an innate love of the ornate than by an artistic comprehension of the beautiful.

Yearly exhibitions, personally attended by the King, did so much at this time to keep the Manufactory constantly before the public that his death in 1774 deprived the Factory of its most ardent supporter and sometime proprietor.

It is interesting to note that even at this date, Sèvres Porcelain of the earliest styles, together with the first essays at porcelain making in France, were sought after by many of the noble collectors of the period, foremost among whom was the Duc d'Aumont.

The adoption of the letter "V" is coincident with the last year of the reign of Louis XV., the series of lettering, as before stated, having been instituted in 1753. It is amusing to note in this connection that in place of the letter "R" denoting the year 1769, a mark representing a comet was sometimes used, as in that year such a phenomenon was visible from Paris, causing much astonishment and consternation.

The Sèvres Factory, besides losing its Royal master in 1774, was greatly crippled through the death of Boileau, the efficient though possibly unscrupulous Director. During the reign of Louis XVI., the Factory, though increasingly successful commercially, showed much artistic deterioration, in spite of the fact that instead of a Royal mistress it had a Queen as Patroness.

Since her coronation in 1774, Marie Antoinette had evinced the greatest interest in the Royal Factory. As Princess she had visited it and given it extensive orders.

On the accession of Louis XVI. certain of his advisers tried to persuade him not to take over the proprietorship of the Factory, as his father had

done, such a course being likely to entail too great a tax on his time and privy purse. The King however was obdurate, and, unfortunately for the Factory, continued the Royal ownership. Parent was made Director in place of the deceased Boileau, an appointment which proved to be detrimental to the Works, for, though a clever chemist and possessing great technical knowledge, he was lacking in the powers of organisation necessary for the proper conduct of a Factory which employed hundreds of workmen.

In 1778 the Manufactory passed through another pecuniary crisis owing to extensive misappropriation of funds on the part of the new Director, for which he was imprisoned This saddled the Factory with a load of debt to the extent of 125,000 livres—for wages owing to the workpeople and cash for materials supplied.

It was apparent to the King and his advisers that some stringent measures would have to be adopted to save the Factory from complete disorganisation. Accordingly in 1779, the Comte d'Angivillers, Minister of Fine Arts, was appointed to reconstruct it. He nominated a Swiss chemist, Hettlinger, as Director, and placed Regnier under him personally to control and direct the technical side of the Manufactory.

The Edicts of Louis XV. required immediate revision. Their phraseology was complicated and ambiguous, a fact of which unscrupulous persons were not slow to take advantage.

Small factories had sprung up in many places in France, in which porcelains were made and even decorated in the prohibited styles. This competition, unknown to the Royal Factory, seriously affected the market, the smaller factories underselling the works produced at Sèvres. The demand for the productions of the Royal Works had consequently dwindled to a minimum, the Factory relying almost solely upon orders from the Royal Household.

The Comte d'Angivillers, in endeavouring to enforce the Edicts of Louis XV., very soon discovered the cause of the falling off in the demand for works produced by the Sèvres Manufactory. Yet his efforts to remedy it were ineffectual, for he found that the principal rivals of the Royal Sèvres Factory were actually under the patronage of the Duc d'Angoulême, the Comte d'Artois, and other scions of the Royal house, chief among whom was no less a person than Queen Marie Antoinette herself. However, another Edict, dated May 16th,

1784, was promulgated, embodying most of the terms of the old ones, but, if possible, on more stringent lines. Even this did little towards repressing the nefarious traffic. The final Edict, published in 1787, with its drastic penalties, might have been efficacious but for the great Revolution of 1789, which swept away all trade monopolies in the whirl of its irresistible advance.

The originality of taste shown during the best period of the reign of Louis XV., with its abundance of finely-composed scroll-work, splendid elaboration of detail, and graceful, though effeminate, decorative quality, had by this time satiated a people who, swayed by the vagaries of fashion, eagerly welcomed any change. Consequently the classical purities of outline and of decoration which we find at the commencement of the reign of Louis XVI., and even a little before that date, speedily made their way into public favour.

As may well be imagined, the Royal Factory was eager to accept any fresh designs in decorative work that came to hand, with the result that the Director, Hettlinger, in the exact reproduction of the antique was given an entirely new line to work upon. A set of Etruscan vases had been sent to him by one Vivant Denon, and the designs upon these suggested many new ideas.

From about 1782 nearly all work was produced under this soi-disant classic influence, but it is nevertheless difficult, from the shape alone, to judge the date of a Sèvres vase of the period anterior to the Revolution. It was no uncommon thing for the Factory to reproduce in soft paste many of its most successful early models with their contemporary decorations, leaving them unmarked and undated. About the year 1780 a form of decoration came in resembling jewels applied to the surface of the porcelain. The effect was produced by touches of translucent enamel dropped upon a foiled ground. After a second gilding had been added to simulate the setting of the jewels, and the porcelain had been subjected to a second firing, an effect of great richness was attained. Whether this jewelling was quite a suitable form of decoration for a ceramic production we will not here discuss; suffice it to say that, though the few rare examples of this form of ornamentation that have been handed down to us may be looked upon as artistic curiosities, all attempts to reproduce or

re-decorate Sèvres in such a manner have proved to be vulgar and garish in the extreme.

An innovation about this same period was the introduction of the plain, unglazed paste known as biscuit. Indirectly this is one of the most beautiful productions of the Sèvres Factory, for in a biscuit group or relief the art of one man is alone represented. Biscuit displays all that grace of handling and naive sentiment found in French sculptural art of those times, though it is somewhat hampered from a decorative point of view by the vivid dead white of its surface. As with the jewelled Sèvres, but few specimens of biscuit porcelain are to be seen in the Royal Collections either at Windsor Castle or Buckingham Palace.

From 1780 to 1790 Louis XVI. made lavish use of the Royal Factory to supply him with appropriately rich gifts for ambassadors and crowned heads. These gifts found their way even as far as the East, and actual records exist of porcelains in the possession of the Emperor of China, from the designs of Boizot, which included vases, jars, and figures and statuettes in biscuit representing French patron saints.

The fashion of inlaying furniture with large plaques of Sèvres Porcelain also belongs to this period. These must have been difficult in the extreme to fire in the soft paste, more especially if a plaque had to be bent to place it in the rounded end of some commode or console table. Among the Royal furniture at Windsor Castle are three pieces of furniture with such decoration of Sèvres Porcelain panels (see pp. 154, 155 and 156 of the work on "The Furniture of Windsor Castle").

We must now turn once more to the financial condition of the Sèvres Factory, which had to maintain a long-continued struggle against the unlawful competition of the numerous private enterprises to which we have already alluded. In 1789 Hettlinger, the Director, and his subordinates were in a sore plight; the funds of the Royal Factory having been drawn upon to their full extent, they found themselves without the means of paying the wages of the workpeople or purchasing the necessary raw material. It seemed as though the disbandment of the Royal Factory was imminent. However, it lingered on for the best part of a year, barely kept together by the rigid determination of Hettlinger and Regnier

to economise on every side. The unpaid artists and artisans left the Royal establishment in large numbers. Several of these, among them the most talented, immediately took service with the rival factories, where they were eagerly welcomed on account of their experience gained in the Royal Works. But this was not the crowning misfortune. An undercurrent of discontent, that a century of oppression and injustice had kindled, was fanned into an all-destroying flame by the propaganda of the Revolution. Paris, the hot-bed of this new doctrine, found sedition rampant in almost every department of its life. The ill-advised Louis XVI. was but vaguely responsible for the rash acts of weakness and indiscretion he perpetrated in all that concerned his people, for the latter were shaken out of all allegiance by this great national upheaval. The Revolution divided such workmen as remained at the Sèvres Factory into two sets-those who, true to their old traditions, maintained Royalist ideas and moderate opinions, and the others, who, falling under the influence of the new and Revolutionary ideas now almost universally prevalent, added to the chaotic condition of the Factory by negligence and insubordination. Thus the Royal Factory found itself between the two fires of financial ruin and open revolt.

In 1790 what proved to be the last Royal Edict was issued.

Some speculative financiers offered to take over the Sèvres Factory from the King with all its liabilities. An address embodying the terms on which they were willing to purchase was presented to Louis XVI., but to this he sent the following reply:—

"I intend to keep Sèvres at my own expense; but I wish the expenditure to be reduced, and so regulated as not to exceed a hundred thousand écus (£12,000); the monthly salaries of the workmen not to exceed 12,000 livres (about £450), if they cannot be further reduced. The debts shall be paid with the proceeds of the sales, and I will have no more debts incurred, which will be an easy thing, since I supply the monthly money from the funds set apart for the expenses of the Royal Palaces. I wish an economical plan of administration to be drawn up within a short time. An exact account of the materials supplied, as well as of the sales, shall be made, and the money shall be delivered to me after discharging the debts, so that I shall be able to judge from a thorough

knowledge of the matter whether I should keep the Manufactory or dispose of it in a more advantageous way than would be possible at present."

In 1791 the National Assembly decreed that in future the Manufactory should receive no financial assistance from the nation, the King being held solely responsible.

The influence which Royalty had hitherto exercised over the Sèvres Factory ended with the execution of the unfortunate Louis XVI. in 1792, and henceforth the true artistic spirit which had been one of the chief characteristics of the Sèvres productions ceased to exist.

The letters of the alphabet had been continuously employed as distinguishing marks on the porcelains from the death of Louis XV. in 1774 until the execution of Louis XVI. in 1792. The letter "V" was used in 1774, and so on until in 1777 "Z" was reached. In 1778 and onward the letters were doubled, "A A" being the mark for that year, and subsequently until 1792, when "O O" was arrived at.

Although essentially a Factory for articles de luxe the Government, even in that Reign of Terror, regarded it as possibly a commercial asset in the general trade of France, so that no measures were taken to suppress the Factory beyond the imprisonment of the unfortunate hard-working Hettlinger on the ground of his supposed desire to join the émigrés. Regnier was also arrested. A member of the National Convention, by name Battelier, was appointed supreme head. He chose from the old staff of the Factory an artist and political extremist, J. B. Chanou, as his second in command. But Battelier's selection proved to be singularly unfortunate, for Chanou fell into vicious habits and finally ended by robbing the Factory in every possible way. These frauds were discovered, and after certain delays the Committee of Public Safety reinstated Hettlinger in his post of Director, at the same time naming Meyer as financial head, whilst Boizot, Lagrenée and Berthollet were made Directors of the Departments of Sculpture, Painting and Chemistry. These new arrangements of the Assembly promised well enough, but the financial condition of the Factory had during the Reign of Terror become more deplorable than ever, and the workmen were on the point of starvation.

The year 1795 seemed to be literally the climax. The Government were

approached from time to time, even the sympathy of no less a personage than Talleyrand being enlisted. But it was not until 1799 that any financial help was obtained. In this year the Directory allowed a sum of 100,000 francs to be allotted. This, together with 5,000 francs advanced some little time previously by the banker Perregaux, started a new era of success for the Factory. Hettlinger was again dismissed, and the post of Director was bestowed in 1800 upon Brongniart.

Alexandre Brongniart, whose thorough business principles prompted him in the first place to endeavour to set up the Factory on a secure foundation, started by checking the abuses of the past and re-establishing, as far as possible, the original workmen; he then turned his attention to the scientific side of the work, bringing to bear upon it all the years of experience he had previously gained as Mining Engineer and Naturalist.

Before discussing the position of the Factory under the all-powerful guidance of the Emperor Napoleon, we must pause to consider the nature of the output from the Sèvres Works under Brongniart.

To such extremes had the Factory been driven that its stock of undecorated pieces in the warehouse had again and again been drawn upon for forced sales. Yet much remained of the porcelain belonging to the old models. These specimens they still continued to decorate in the old manner, though the painting and gilding were invariably of inferior quality. With the advent of the nineteenth century, and the more successful progress of the Factory, the manufacture of hard-paste porcelain was greatly increased. Soft-paste was still made, it is true, even until the second quarter of the century, but only to the smallest extent. The current demand for ultra and ugly classicism in all things most seriously affected, from an artistic point of view, the products of the Factory. Certain good biscuit groups and portraits were made, but the surface-decorated pieces were for the most part puerile copies of the antique in general outline and meretricious in decoration, though their ceramic skill was undeniable.

After Brongniart's difficulties at the outset in the reorganisation of the Factory brighter prospects seemed about to dawn, for in 1801 the Government agreed to grant a regular subsidy to Sèvres. This sufficed until 1806, when the newly-crowned Emperor sent extensive orders to the Factory. He hoped, by

filling his empty palaces with works of art, to disseminate abroad his grandiose ideas of regal state. It was at this time that Napoleon's fostering care of the Factory commenced. Those financially interested in the Works endeavoured to get the Emperor to restore the powers of the Edicts of 1787, but Napoleon, large-minded as he was on certain matters, chose rather to look upon all Porcelain Works as necessary to the trade development of France. His heart however was in the Sèvres Factory, despite his apparent consideration for other similar Works.

Countless vases and services, all more or less in the classic taste of the time, mark the productions of the Factory during the period of Napoleon's prosperity. Brongniart, falling in with his patron's wishes, designed vases, columns and centre-pieces of great proportions, as a rule made to commemorate some victory or achievement of Napoleon. Wonderful ceramically as these monuments were, they were but a poor artistic finale to the career of such a Factory.

When, at the fall of the Emperor in 1815, Paris was entered by the Allied armies, Sèvres was chosen for the Prussian encampment. The officers protected the Factory, but certain sums of money were taken from its exchequer for the benefit of the Prussian Corps, whilst General Blücher directed that certain of the more marketable pieces should be sold in Paris for the same purpose. Other pieces directly laudatory of Napoleon were sent to Berlin.

Again was the Factory sorely pressed for funds, with the result that the remaining stock of both coloured and undecorated pieces was disposed of to bridge over the temporary want caused by the Prussian pillage. Strange to say, the Government still continued to pay a yearly subsidy to the Factory despite the Revolution; and it continued to do so through the troublesome times of the subsequent Monarchies until 1848.

With the death of Alexandre Brongniart the Factory lost a devoted servant and master. True, he practically sounded the death of pâte tendre, but he worked loyally and conscientiously for the commercial success of Sèvres. It was he who founded the Sèvres Museum of Ceramics, and who published in 1844 that famous work and text book of every potter, "Traité des Arts Céramiques."

With the death of Louis XVI. the last double letters "OO" (1792), together with the interlaced "L L's" mark, came to an abrupt ending. From

1792 until the end of the eighteenth century the old mark was replaced by the interlaced letters "RF" (République Française), with the word "Sèvres" written either above or below it. In the first year of the nineteenth century the mark "T. g." was used, the following year "X" (the year 10), the next year 11 and the word "Sèvres." In 1804 a check mark with the inscription "Manre Nale Sèvres" was substituted. In the following year "Mre Imple Sèvres" with a demicagle, and in 1806 the same lettering with double horizontal dotted lines beneath. The next year, 1807, saw again the commencement of a date mark, the number "7" being added for the "7" of 1807. This continued until 1810, when in addition to the marks already mentioned, the Imperial Eagle was added. In 1814, the plain date letter of a number was changed for its equivalent in letters, as for example:—"OZ" (onze) 1811, "DZ" (douze) 1812, "TZ" (treize) 1813, and "QZ" (quatorze) 1814. However, in this year the eagle disappears (during Napoleon's exile in Elba) and the crossed "L's" reappear, as a rule in conjunction with a fleur-de-lys.

This combination of the letters, the fleur-de-lys and the date letters, continued until 1824, when under Charles X. we find utilised the interlaced "C's" with the Roman numeral "X" between and the same fleur-de-lys. From 1827 until 1830 practically the same mark was in use, except that the two "C's" were linked, enclosing the fleur-de-lys, in addition to which the word "Sèvres" appeared, and a date mark in the form of the last two figures of the year. 1830 saw the slight alteration of a single "C" and a Roman numeral "X" surmounted by a crown and occasionally, in the case of highly decorated pieces, with the inscription "Décoré à Sèvres." From 1830 to 1834 the plain circular stamp was used containing the word "Sèvres," with a star and date mark as before. From 1834 to 1848 King Louis Philippe's initials were used, surmounted by a crown with the accompanying date mark. After the year 1830, when certain services or centre pieces were intended for use in the Royal Palaces, they were marked with the name of the chateaux for which they were designed, as for instance, "C. H. T." (Château Tuileries).

The Revolution of 1848 had little effect on the Sèvres Manufactory, which since the death of Brongniart a few years previously had been carried on under the management of his old associate Ebelmen.

Before the death of the former, the original building had been the subject of much controversy as to its suitability in view of its then very prosperous condition. An inquiry was held in 1853, when it was decided to move to more commodious quarters. The locality chosen was within the Park of St. Cloud, upon the banks of the Seine. The building of the Works was commenced and finished in 1861 from the plans of Laudin, though the Factory was not established in its new home until nearly fifteen years afterwards, the Franco-Prussian war having intervened.

It was during those troublous times that the bridge at Sèvres was blown up, but in view of such a possibility the precaution had previously been taken to remove the specimens from the Museum and the valuable library of books to Paris, where they were stored in the cellars of the Louvre.

The original building in the small town of Sèvres, a view of the Royal Court of which forms the heading to this Preface, may still be seen. It is now a seminary for young ladies. Ebelmen died in 1851, the year that the Factory exhibited in England for the first time, at the Great Exhibition. He was succeeded by Victor Regnault. In the year 1855 Queen Victoria visited the Sèvres Factory, whilst in the following year the Prince Consort inspected the Works.

The Exhibition of 1862 saw further exhibits from the Sèvres Factory, when examples decorated with pâte-sur-pâte process of great artistic merit aroused fresh interest in its ceramic productions.

From 1862 until 1875, despite the expense incurred in the building of the new Factory and the delays consequent upon the war, its financial condition was still sound, but from the technical and artistic point of view its products had greatly deteriorated.

In 1876 a Commission, consisting of nearly all the eminent painters and sculptors of the day, was formed to inaugurate a school of design and industrial art where artist-craftsmen could have the advantage of a true artistic schooling. With this end in view the subsidy from the Government, which up to that time had been maintained at about 300,000 francs, was more than doubled. From 1879 to 1887 M. Charles Lauth held the Directorship of the Manufactory. M. Deck succeeded to the post of Director in 1887, but unhappily this

famous potter died in 1890. He was succeeded by M. Baumgart. M. G. Papillon was appointed to the position of Conservator to the Museum.

It is through the courtesy of this gentleman that the writer was privileged to carefully inspect the Sèvres Porcelain Works as they are to-day, at the height of their commercial success.

It is unnecessary to refer to the marks used beyond those already mentioned, as they have no bearing upon the examples in the Royal Collection. Some allusion however should be made to those vases, or parts of vases, in the Collection which come under the heading of redecorated or remodelled Sèvres Porcelain. have already noted from time to time, the Factory was forced through monetary difficulties in the past to dispose of the undecorated pieces that had accumulated in the warehouses. The plain specimens of undecorated soft-paste Sèvres found ready markets, especially in England, in the early part of the 19th century. Certain unprincipled dealers had them re-decorated, re-gilded and re-fired in the particular form of decoration that was most in demand at the time. Elaborate vases and services were turned out, rich in the pink or turquoise ground-colour and gaudy in their new gilding and painting. These were sold as the genuine productions of old Sèvres, reaping for the dishonest vendors a rich harvest of profit. Alas! a few such examples are even to be seen in the Royal Collection, which also possesses specimens where simply decorated pieces of an early date have had additions made to their original ornamentation to make them appear richer and presumably more valuable. Some of these frauds are at first difficult to detect, but the constant study of genuine old pieces soon renders the fraud patent to the discerning eye. Moreover, it must be said that these redecorated pieces were often contradictory in their re-enrichments, figure decorations bearing the forged mark of a flower painter or of an artist who had attained celebrity solely as a painter of birds. Impossible battle scenes and portraits were among the chosen subjects for this form of enrichment. Nearly every English collection of china brought together in the first half of the 19th century contains such redecorated Sèvres-most of it being bad in style, deceiving only the uninitiated. Of late years, from about 1886 to the present time, an unnamed factory has turned its attention to the production of examples of soft-paste porcelain. When the old Sèvres models are adhered to these pieces

are occasionally puzzling, though on careful scrutiny their glaze will be found too glassy and the surface of the vase or plaque, viewed as a whole, too undulating in its general appearance.

This brief notice on the evolution of the Sèvres Porcelain Works must not be considered in the light of a work of reference, inasmuch as it simply reiterates, though in a condensed form, what has been said in many books. The salient points in the history of the Factory have been merely touched upon, and the long lists of names of painters and sculptors appearing in the standard works on the subject have been omitted. The main object of this treatise was but to deal with the Royal Collection. The marks represented in this Collection will be found recorded, also a list of the artists whose works are represented.

In conclusion, the Author, in carrying out the command of the King by compiling this book on the Royal Collection of Sèvres Porcelain, begs to humbly express his belief that the care and solicitude invariably shown by his Majesty for the welfare of his hereditary treasures will in the future be looked upon as not the least important of the countless wise deeds of his reign.

GUY FRANCIS LAKING.

NOTE.

In almost every case the vases have been illustrated and measured without the mounts of ormolu added to them—a few at the time of the manufacture of the vase, but for the greater part early in the nineteenth century. In the former examples, where the mounting was essential, architecturally, to the construction of the vase or centrepiece, and where it was considered in the original plan of the piece, it has been described, measured and illustrated.

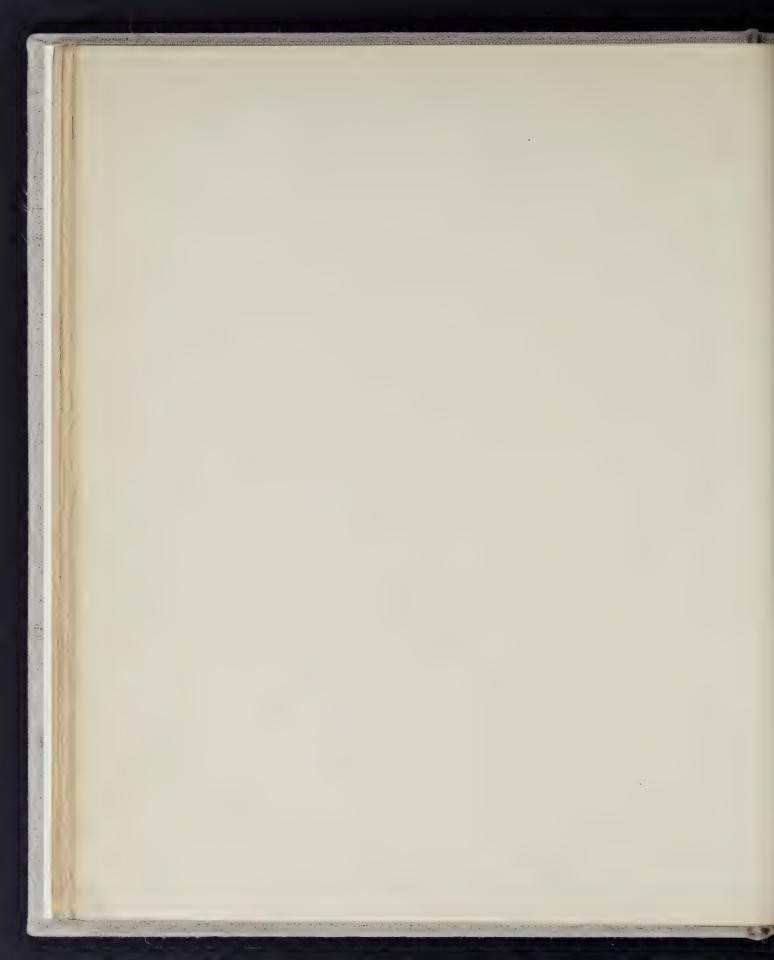
The nineteenth-century mount, when an English addition, although to a certain extent preserving the vase to which it has been applied, is invariably poorly designed, and by its clumsiness alters the proportions of the piece from the preconceived idea of its original form.

The chronological arrangement of the series of soft paste Sèvres porcelain may be considered by some a little confusing, as perhaps immediately following the description of an important centrepiece a cup and saucer is described; but if the utility of this work as a book of reference be considered it at once becomes apparent that it is the only possible scheme for facilitating study.

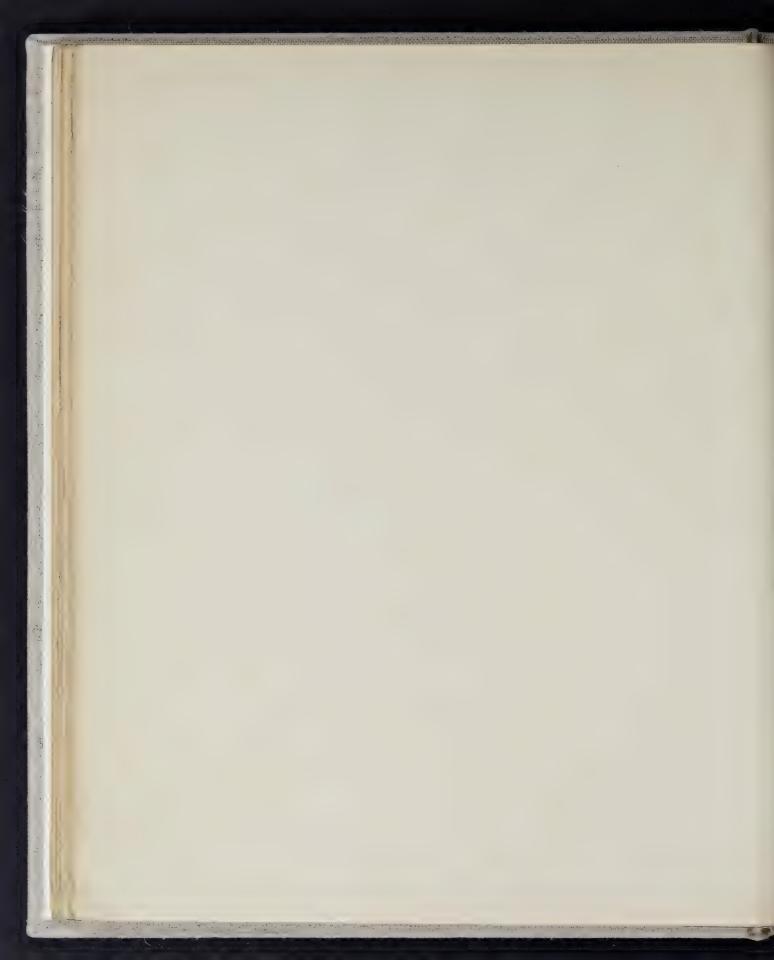
Difficulty in ascribing an accurate date to a wholly unmarked specimen has sometimes been experienced, for, as already stated in the Introduction, the successful models of the Louis XV. period were reproduced at the period of Louis XVI.; but on such occasions the technical ceramic differences of production noticeable in the various styles of the work have been a comparatively sure guide.

The writer when describing any service has placed it in its chronological order, according to the earliest date letter found upon its pioneer or earliest piece. The remainder of the service was often completed at a much later date. For instance, with the service No. 33, described on p. 27, though certain pieces bear the date letter for the year 1760, the entire service was not finished until 1783, though the fashion of the early model was adhered to.

Finally, it will be noticed that some of the most important of the examples described bear neither a date letter nor the name of the decorator. It may be stated in explanation that these pieces were in all probability intended as Royal gifts, and consequently the date of manufacture and the signature of the artist were omitted.



Vincennes 1748—1755



I-A Vase.

Soft paste (Vincennes); made about 1748-1750.

Period of Louis XV. and style of the Régence.

This shape of vase was formerly known as the "Vase Medicis."

Full height, 11½ in.; greatest width, 10 in.

The body has an almost hemispherical base, in this example boldly fluted. The neck of the vase is more than half of the total height, and is but little less in circumference than the body; the lip is formed by the widening of the neck above where its diameter is greatest; it is modelled with gadrooning. The stem is very short, abruptly widening to the base, which at the edge drops cylindrically to the lowest moulding. The handles are shaped as very carefully modelled sprays of carnations, that extend in a slender branch from below the lip until they rest upon the vase base. These sprays are delicately painted in natural No definite colour scheme, as might have been expected from the early date of this vase, is carried out in its enrichment. However, it presents a feature contradictory to all known principles of Vincennes Sèvres porcelain decoration, inasmuch as the chief theme of its ornamentation consists in a series of "jewelled" bosses, placed in regular lines down the ridges and in the hollows of the flutings, everywhere outlining the principal portions of the vase. In addition to this, on either side of the vase, are cartels sparingly but tastefully painted with landscapes inspired by some Dutch landscape artist; the colours used are wholly transparent and of great brilliancy. These little landscape subjects alone, without the extraordinary addition of the jewel-like ornaments, would make the vase conspicuous as an example of Vincennes porcelain decorated in a manner well in advance of the period of its manufacture. The writer had the privilege of hearing the Count X. de Chavagnac's appreciation of this vase, that eminent expert expressing his belief that this example was absolutely a unique record of Vincennes decoration. The jewel work as here seen, though produced under the same conditions as that found upon the Sèvres porcelain enrichment of 1780, is somewhat more carelessly applied, and the method of its use as a decorative note is more akin to the gold-foiled "paillons" found on Dresden enamel objects of an earlier generation. In this vase the gold-foiled setting on many of the small rosettes alone remains, the drop of transparent enamel passing as the jewel having worn off, the colour being but sparingly deposited in small globules not larger than a pin's head.

The vase now shown at Windsor Castle has almost an over-elaboration of ormolu mounting; this also is very remarkable. The mounts exactly correspond with the setting of the first really important piece of Vincennes porcelain that was despatched from that manufactory—a piece sent in rivalry to the productions of Dresden by the diplomatic young Dauphiness, Marie-Josèphe, to her father, Frederick Augustus, Elector of Saxony, and intended by her both as a simple gift, and to prove to him that the ceramic productions of Vincennes were equal to those of Dresden. Her present consisted of three small white

Vincennes porcelain figures together with an elaborate white vase mounted on a ormolu pedestal. The centre vase held a bouquet of Vincennes porcelain flowers. According to M. de Fulvy, the then Director of the Vincennes factory, the bronze and ormolu work of the mount alone cost 100 louis. This gift from the Dauphiness to her father is now in the Johanneum at Dresden.

On comparing the group in the Johanneum and the group at Windsor Castle, the ormolu mounts will be found exactly the same, although the porcelain they elaborate is different. The mount is formed of a composition of scroll-work, bewildering in its complications, with a short flight of steps running up the right-hand side of the plinth. The steps are protected by a miniature balustrade.

In the Windsor example, the spaces intended in the original for the double groups of figures have been utilised as the bases for the two branched candelabra that are placed on either side of the central vase; the vase itself being raised some five inches from the mount by the addition of a spirally fluted drum-shaped plinth. At its base is a group consisting of a bagpipe, flowers, etc. Although of excellent workmanship, the candelabra, the additional drum plinth, and the chased ormolu handles that have been added to the vase, seem to be of more recent date than the actual plinth, which, without doubt, is contemporaneous with its fellow in the Johanneum of Dresden.

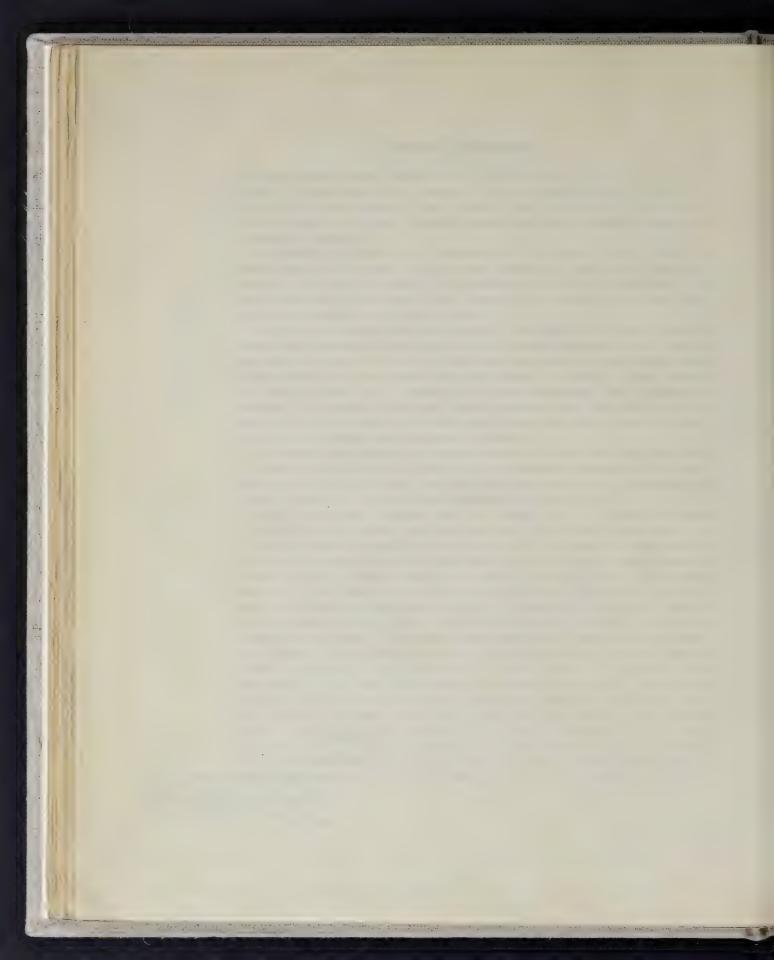
That the four early specimens of Vincennes porcelain at Dresden and the splendid vase at Windsor should have exactly the same very unusual mounts, is interesting, and this centrepiece, as we now see it at Windsor, may have been another royal gift of the Dauphiness to another Crowned Head, an incident unrecorded and long ago forgotten.

Issuing in luxuriant abundance from the Windsor vase is a bouquet of various porcelain flowers, with painted metal stems and leaves, in the midst of which rests a gilt clock dial, formed as the seeding centre of the sun-flower. The position is curiously unsuited for a clock-dial, inasmuch as it requires the closest scrutiny to discern the numerals, concealed as they are in the granulated surface of the ormolu; the hands also are of the smallest dimensions. This elaboration of flower-work, including the clock itself, was an addition made at the writer's suggestion some two years ago, following the discovery of a book of drawings made in the first quarter of the nineteenth century for the use of the Lord Chamberlain's department. This book contained, among other drawings of furniture, clocks, etc., an illustration of this identical vase and ormolu stand, but shown as it now is, with the porcelain flowers and gilt dial in their midst. Up to that time, in the recollection of the oldest officials of the Castle, the Vincennes vase had always been empty. Soon after the accession of King Edward VII. the writer, when making certain clearances from a storeroom in the Round Tower of the Castle, found a deal box containing many porcelain flowers, painted metal stalks and leaves, and a curious gilt flower-like dial. suggested nothing, and seemed to belong to no article known to exist in the Castle, consequently they were again put away in store, where they remained until the discovery of the book of drawings referred to. The original use of the flowers and clock dial

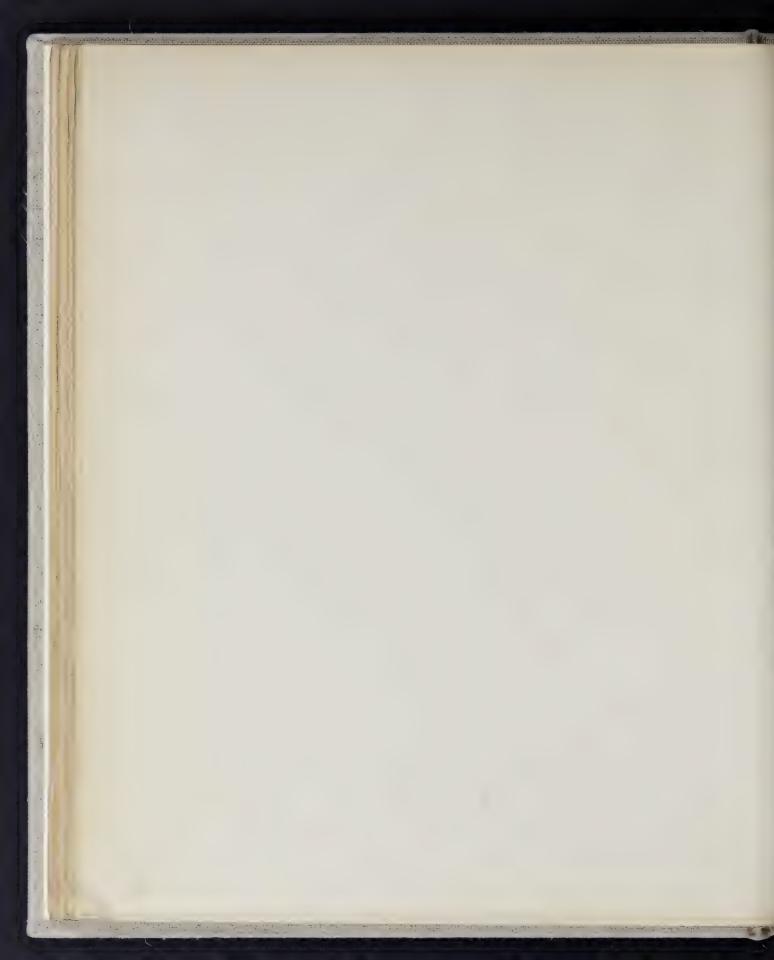
Plate 1.

A Vase.

Soft paste (Vincennes); made about 1748-1750. Period of Louis XV. and style of the Régence. This shape of vase was formerly known as the "Vase Medicis." Full height, 11½ in.; greatest width, 10 in.







then became apparent. Without doubt they were the original flowers and dial that were pourtrayed in the old drawings of the Vincennes centre-piece, which in the past, for some unknown reason, had been removed to store, and, but for the drawing in the book of furniture and clocks, would have for ever remained separated from the vase for which they were originally made. The porcelain flowers were washed, the metal-work stems and leaves were repaired, the gilt clock dial set in their midst, and the whole replaced in the Vincennes vase, as they now appear, and as they appeared some 140 years ago when the centre-piece was first put together.

Among the many interesting pieces of Vincennes, Sèvres and other porcelain bequeathed to the Louvre of Paris by M. Thiers is a Vincennes vase of exactly the shape of this example with the same carnation handles, also landscape paintings, but with the difference that its ground colour is a fine translucent blue. [See Illustration—Plate 1.

В 2

2-A Group.

Soft paste (Vincennes), undated (probably about 1753); it also bears a mark very similar to that employed by Mutel the landscape painter; it would, however, be difficult to apportion any part of this decorative work to him.

Period of Louis XV., in the style of the "Régence."

Full height, 15 in.; greatest width, 18\frac{3}{4} in.

This most splendid example of Vincennes porcelain is, perhaps, one of the largest groups of its kind. From its mark we gather that the piece was intended for Royal use, or at least as a Royal gift. After critically examining the groups of this type that are in existence, we unhesitatingly pronounce this to be of foremost importance, although the famous group in the Thiers Collection at the Louvre may possibly be considered of greater educational interest, inasmuch as the large masses of naturally white paste are covered by translucent ground colours of the primitive type. Also a genre subject illustrative of the time, such as is depicted by the Louvre example, must necessarily, apart from its ceramic interest, possess a greater attraction than the grotesque group of quasi-Chinese figures pourtrayed on this specimen in the Royal Collection. It might also be said that some of the smaller groups with which we are acquainted are more successful in their firing, as it will be noticed that this group has in places one or two serious defects, either in the form of fire-cracks or sand-marks; nevertheless, viewed as a whole, and considering the intricacy of the modelling, the general correctness of its form is very astonishing. Nowhere in the large masses of paste do we see a contraction or expansion due to firing. paste throughout is of that lustrous, creamy substance, the envy of every latter-day potter. The glaze is evenly spread over its surface, and only very occasionally do we see it conglomerated.

The group may be described as follows:—Upon a base composed of ragged rockwork and gnarled tree-trunks, we see a youth. He is assuredly of Tartar origin, and is grotesquely habited in a fantastical brigand costume. On the opposite side is his female companion, in a semi-recumbent attitude, playfully hiding behind a mass of roots, undergrowth, reeds, branches, etc. The costumes of the boy and girl, as well as certain details of the central group of foliage, are picked out with gold, in nearly every case burnished. The application of the gold, particularly upon the costumes, is curious, for it would appear that previous to its addition the various ornaments upon the garment represented were cut by means of the lapidary's wheel, the gilding then being added.

To what use this group was originally intended to be put it is now difficult to determine, for the centre group of branches distinctly forms a receptacle or basket that seems to demand some addition.

The group as it now stands forms the body or case support to a metal-gilt clock, which, together with the extremely elaborate scroll-pattern base, must have been added in England, no doubt for the adornment of the Royal Pavilion at Brighton. The clock dial is

appropriately supported by a metal-gilt palm-tree. Surmounting it is the figure of a dragon. A monster also appears on the ormolu stand, supporting a shield charged with three fleurs-de-lis.

3-A Jardinière (Seau)—(one of a pair).

Soft paste (Vincennes), undated (about 1753). Style and period of Louis XV. Full height, 7 in.; greatest width, 9 in.

This example is of the usual seau form, with slightly moulded lip and scroll pattern handles. The ground colour is of a primitive though unusually brilliant bleu-du-Roi, cloudily though effectively applied, at the same time ill concealing the rough formation of the body beneath. Reserved on either side are oblong panels on which are sketchily painted in brilliant polychromatic colours branches of foliage and exotic birds. These compartments are elaborately framed with compositions of Louis XV. scroll-work, introducing rocaille and cocaille forms of enrichment; there are also panels of diaper ornaments and sprays of various flowers. Simple gold lines enrich the edge moulding, the handles, and the base.

4-The Companion Jardinière (Seau).

5-A Vase and Cover (one of a pair).

Soft paste (Vincennes); undated, about 1750—1753, but bearing a painter sign, possibly that of TANDART.

Style and period of Louis XV.

This shape of vase was known formerly as " Le vase gobelet à côtes."

Full height, 14 in. (inclusive of mounts); greatest width, 8 in.

The form of this vase might be described as an inverted truncated cone, where at its widest dimension it abruptly diminishes in size to its neck. The foot is circular and spreads from its upper part, where is the smallest dimension of the vase; the cover is convex and finishes in a cone-shaped handle. The beauty and originality of the vase is in the placement of the handles, which on either side appear to be formed as the twisted and turned-back outer skin or bark with which the lower portion of the body is decorated. The outer skin is entirely enriched with a ground colour of fine clouded gros-bleu of great richness and transparency of colour. Upon this, delicately gilded, is a marbled design breaking up the general surface. The edge of the outer skin is gilt and burnished, its arrangement upon the body of the vase being so placed that an acute V-shaped slit is exposed on either side, revealing the pure white reserved glaze on the remainder of the vase and cover. This, however, is most gracefully fluted, the channelling diminishing in size as it approaches either the lip or base. It is also present upon the cover. Painted in translucent polychromatic colour upon the neck, upon the cover, and on the body in the space between the handles and the lower "coat" of the vase, are delicate festoons of roses and other flowers. It is to be regretted that the charming vases have their late Georgian metal-gilt mounts, as the pierced neck bands, raising as they do the position of the cover, certainly detract from the originally conceived idea of their proportions. There is a square metalgilt foot.

In the Jones Collection (Victoria and Albert Museum), No. 149, are a pair of vases of exactly similar form and proportion, but they are decorated with sprays of flowers alone; they also bear the later date letter for the year 1761. [See Illustration—Plate 2.

6-The Companion Vase and Cover.

Plate 2.

A Vase and Cover (one of a pair).

Soft paste (Vincennes); undated (about 1750–1753), but bearing a painter's sign, possibly that of Tandart. Style and period of Louis XV. The shape of this vase was known formerly as "Le vase gobelet à côtes." Full height, 14 in. inclusive of mounts; greatest width, 8 in.







7-A Teapot and Cover.

Soft paste (Vincennes), bearing the date letter for the year 1753 (it is much obliterated). Style and period of Louis XV. Height, $5\frac{1}{4}$ in.; width, $6\frac{3}{4}$ in.

The body is spheroidal, with a waved handle and a tapering spout. The handle to the cover is formed as a small applied carnation in white and gold. About the body are broad spiral bands of very translucent pale apple-green, bordered with conventional gilt laurel foliage; between these bands are pendent sprays of various flowers in translucent polychromatic colours.

8-A Set of Four Shell-shaped Dishes.

Soft paste (Vincennes), bearing the date letter for the year 1754, and the sign of the painter Thevenet sen.

Style and period of Louis XV.

Diameter, 9 in.

These dishes are of a Duplessis model. The interior borders are of turquoise-blue, semi-transparent, and of a primitive type. The junctures of the blue borders and the reserved white centres are concealed by continuous bands of gilded roses and convolvuli. In the centre of each dish is painted a detached spray of fruit and flowers in polychromatic, semi-transparent colours. The gilded decoration of these plates is of the finest quality.

9-A Bowl.

Soft paste (Vincennes), unmarked (about 1754). Style and period of Louis XV. Full height, $4\frac{1}{2}$ in.; greatest width, $10\frac{7}{8}$ in.

This bowl is octagonal in shape, with a flattened lip. The ground colour of the exterior and parts of the interior is a clouded primitive turquoise-blue. The edge of the turquoise-blue in the interior finishes in a series of six concave semi-circles, the edges of which are curiously gilded in imitation of dripping water. Reserved on the exterior of the bowl are five heart-shaped compartments, in each of which is painted in semi-transparent colours a detached spray of flowers. The framework to the panels is of a gilt scroll design. In the interior of the bowl are small detached groups of flowers.

10-Set of Eighteen Plates.

Soft paste (Vincennes), bearing the date letter for the year 1755. Style and period of Louis XV. Diameter, $10\frac{1}{4}$ in.

These plates are of the Duplessis model, having a shaped edge, with the slightly moulded feuille-de-choux panels. The ground colour of the border is a clouded though brilliant turquoise-blue. The outlines of the leaf formations are gilt, which at their juncture unite in forming small panels semé with gold dots, and containing small groups of flowers. Upon the border, at equal distances, are placed three oval panels, each finely painted in colours of great transparency with various exotic birds and foliage. In the centre of each plate is also painted a detached bouquet of flowers. These, it will be noticed, are rendered with that curious lineiness of drawing invariably seen in the early flower-painting of Vincennes.

11-A Pair of Cheese Dishes.

Soft paste (Vincennes), bearing the date letter for the year 1755. Style and period of Louis XV. Height, $2\frac{1}{2}$ in.; diameter, $5\frac{1}{8}$ in.

These delightful examples of Vincennes porcelain show the perfection of turquoise-blue ground colour. The reserved white panels are framed with palm-leaf scrolls pierced à jour, and a single spray of flowers is daintily painted in colours on each panel. The gilding is of high quality.

Sèvres 1756—1759



12-A Rose-water Ewer and Dish.

Soft paste; the ewer bears the date letter for the year 1756, and the sign of the painter Evans. The basin bears the date letter for the year 1764, and the initials of the painter Chapuis.

Style and period of Louis XV.

Ewer, $7\frac{1}{4}$ in. high; basin, $9\frac{1}{4}$ in. in diameter.

Both the ewer and dish are of a Duplessis model, with the characteristic feuille-de-choux panels very slightly modelled in relief. The ground colour is a fine clouded and transparent gros-bleu of the Vincennes type. The panels are painted with groups of exotic birds and foliage, in polychrome, but are, as already stated, by different artists.

13-A Tea Service.

Soft paste, bearing the date letter for the year 1756, and the sign of the painter TANDART.

Style and period of Louis XV.

The plateau (18 in. by 12 in.) is of oblong, rectangular form, with flattened corners. Around the border are compartments showing a pale apple-green ground, with scrolls of gold. About the centre of the plateau are arranged garlands and festoons of various flowers, loosely painted in transparent colours. The pieces of the service comprise a spheroidal teapot and cover, two sugar-boxes and covers, a milk-jug and cover, and four cups and saucers. These are decorated with spiral ribbon bands of apple-green, alternating with suspended garlands of flowers. The decoration exactly duplicates that of the teapot described on page 9, No. 7. Certain restorations in this service are noticeable.

14-A Pot-Pourri Vase.

Soft paste, bearing the date letter for the year 1757. Style and period of Louis XV. Full height, $14\frac{1}{4}$ in.; greatest width, 14 in.

Nothing, the writer ventures to think, ever produced at either the Sèvres or Vincennes factories has equalled in construction the model of this magnificent centrepiece, and no other example of this model now in existence equals it in the delicacy and refinement of its surface enrichment. We have been carried away by our enthusiasm for the splendid blue and green Vaisseau à mât, described on page 18, but the centre-piece before us surely eclipses it in beauty. The same feeling as regards form is present, but there seems to be a greater appropriateness in leaving this centrepiece merely a vase of graceful outline and delicate beauty than to endeavour in a strangely adverse medium to reproduce, however fantastically, the vessel shown in the arms of Paris. The proportion of body of the vase and the arrangement of the scroll-work that constitutes its feet are the same as those seen in the Vaisseau à mât; but here the likeness ends. The greatest dimensions of the vase—that is to say, the juncture of the body and neck, in place of the formal bulwark of the other centre-piece—is in this example outlined by the conjoining of long delicate curves. These are met at either end by the simple composition of scrolls that form the handles. From the shoulder of the vase to its lip, intricate scroll-work, elaborate tracery, and very conventional leafage are used in confusing abundance. The lip is broken in outline into a series of curves placed in corresponding order. From here it will be seen that the line of the shoulder drops in a deep hollow, again to rise slightly at the angle of juncture with the body.

Inset in the shoulder, the sculptor, not content with the delicate tracery, has constructed two shell-like concave formations that are placed equally on either side, almost immediately above the shoulder ledge. Between these depressions the ground again rises, thus following the plane of the gradual curves that constitute the outline of the junction of shoulder and body.

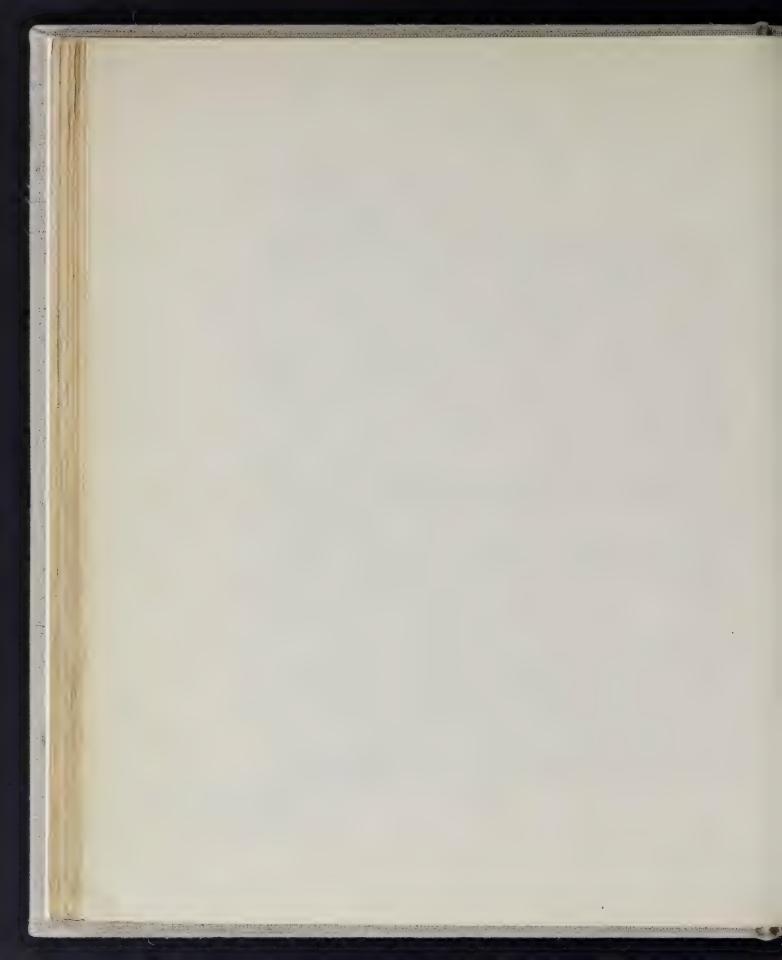
The cover fits cap-like upon the moulded lip of the neck, its lower edge broken by a series of curves which exactly correspond with those of the lip already referred to. The cover may in form be roughly likened to a pear in shape, and in section considered an elongated quatrefoil. Its moulded decoration comprises four pear-shaped panels, placed in regular order about it, the narrow ends upwards. These panels are pierced and most carefully modelled with hanging bouquets of various flowers and leafage. The handle of the cover is formed of a daintily modelled and applied carnation, the leaves and smaller flowers of which trail half-way over the cover, occupying the grooves between the four panels.

The ground colour utilized in the decoration of this monument of the potter's art is the rare and cherished *rose-Pompadour*, seen in the very perfection of its delicacy. The opaque pink creamy glaze here has that mysterious arch of yellow around all its gilded

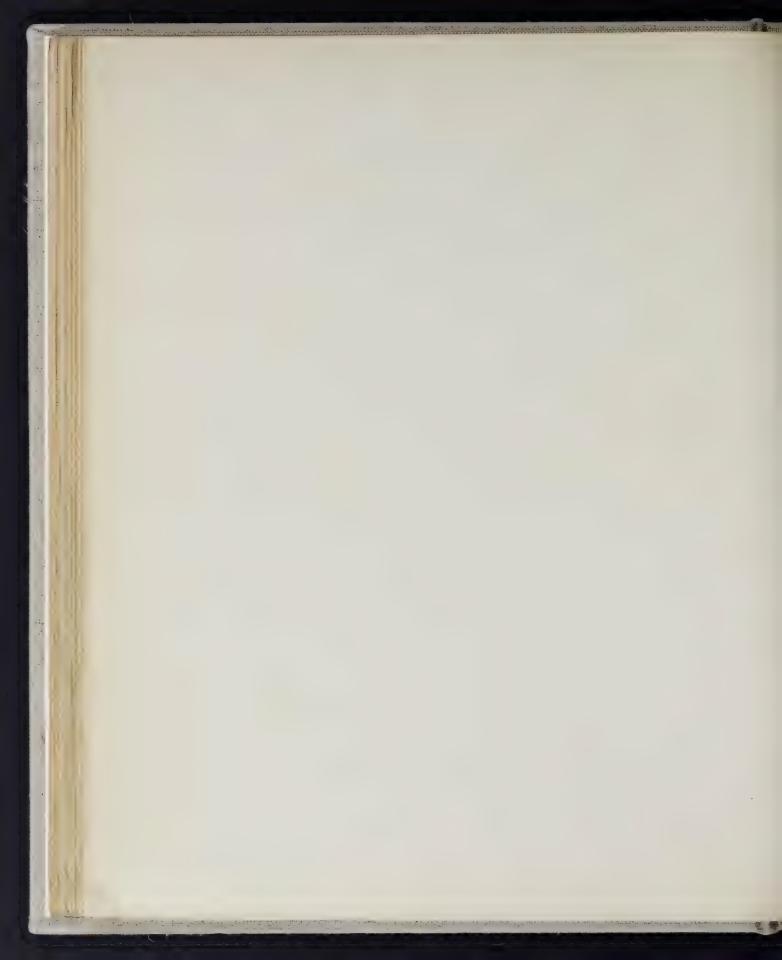
Plate 3.

A Pot-Pourri Vase.

Soft paste, bearing the date letter for the year 1757. Style and period of Louis XV. Full height, 14½ in.; greatest width, 14 in.







portions which lends to the surface, when viewed as a whole, that pale salmon tinge contradictory to the absolute colour of the pink; for if it be closely scrutinized at some part of the surface where it does not come in contact with either gilding or painting, certain notes of a bluish tinge may be discerned.

Not so much in this centre-piece as in the pair of rose-Pompadour vases described on page 17 is the influence of blue so strongly felt, for, as before stated, rose-Pompadour is here seen in its most delicate and admired perfection—in fact, in the first bloom of its discovery by Xrowet, and before any experiments had been made with it, facilitating its use but destroying its pureness of colour.

All the details of the scroll-work of the centre-piece, such as its base, handles, neck and cover, are reserved in the white, outlined with gold, and in many places burnished. The large reserved panels on the body are of oblong oval form, the edge irregularly broken by compositions of scroll-work, flowers, etc., and modelled with the burnisher. The panel on the front face of the body is painted in transparent colours of astonishing brilliancy, showing two cheerful Cupids with the customary emblems lying idly on a fleecy cloud. The painting is the work of Falot. The subject on the reverse panel of the body shows trophies and bouquets of flowers. The modelled flowers upon the cover are painted in natural colours, exhibiting a wonderful multiplicity of primary tints, astonishing if the early date of this work be taken into consideration.

In the Wallace Collection, Gallery XVIII., Case C, No. 162 exactly resembles this centre-piece in form, though the ground colour is a fine apple-green. The Wallace example is undated, but bears as the painter's sign the letter E. [See Illustration—Plate 3.

15

15-A Pot-Pourri Vase.

Soft paste, bearing the date letter for the year 1757, and the sign of the painter Mutel. Style and period of Louis XV.

Full height, $9\frac{1}{2}$ in.; greatest width, $13\frac{1}{2}$ in.

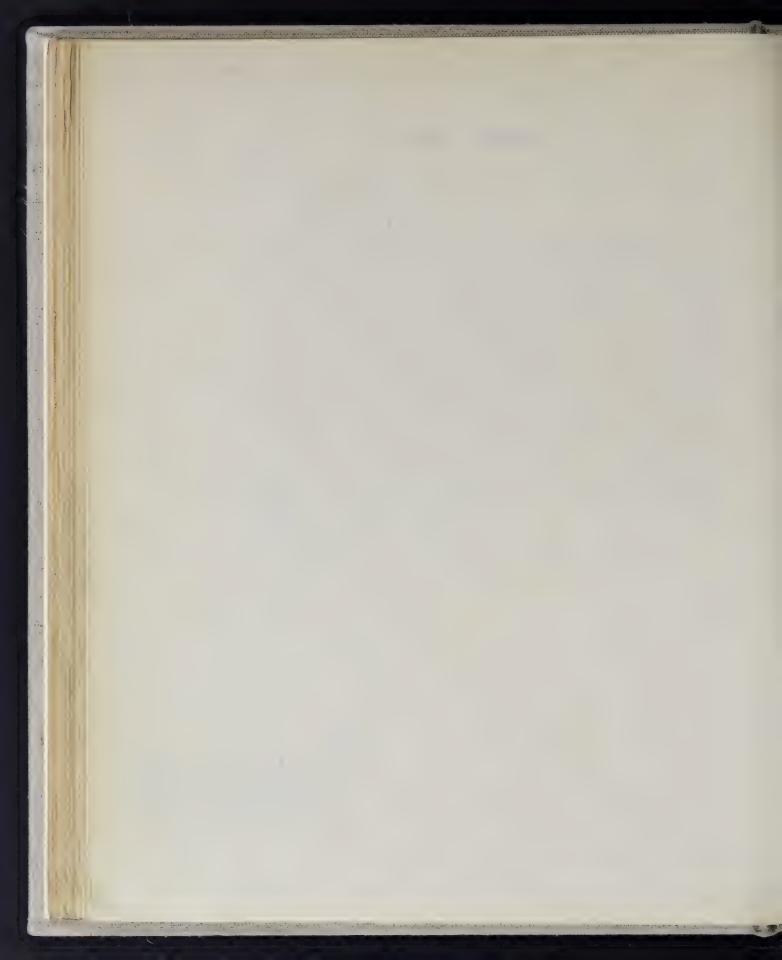
It will be noticed that this centre-piece, with few exceptions, duplicates the form of the body of the centre-piece known as the Vaisseau à mât. The grotesque masks at either end are seen here; but they lack the cheniscus form issuing from their mouths that lends to the other centre-piece a more vessel-like shape. It will be also noticed that the port-hole apertures are missing, and in their place the centre portion of the body is moulded in low relief with scroll-work, having in its centre a shell form. The ground colour throughout is apple-green of the finest quality, translucent in texture and evenly glazed. The mouldings in the scroll base, around the borders, and the mask ends of the vase, are reserved in white glaze, tastefully enriched with lines and details in gilding. The principal panel is kidney-shaped, and is placed evenly in the centre of the body; it is finely painted in transparent polychromatic colours, with a composition representing an open glade in a forest, with a party of royal huntsmen in full cry after a stag. The gilded framework to this panel is of elaborate scroll-like design, introducing at the sides panels of trellis ornaments, birds and flowers, exhibiting the Chinese influence. The panel on the reverse side contains a detached bouquet of flowers and fruit; this decoration is probably the work of the painter Bouchet. At first sight it may be thought that this centrepiece lacks a cover, but on closer examination it will be found that it is technically complete; moreover, we have the evidence of similar centre-pieces that are complete without such an addition.

This centre-piece was presented to Queen Victoria by King Leopold I. of Belgium.

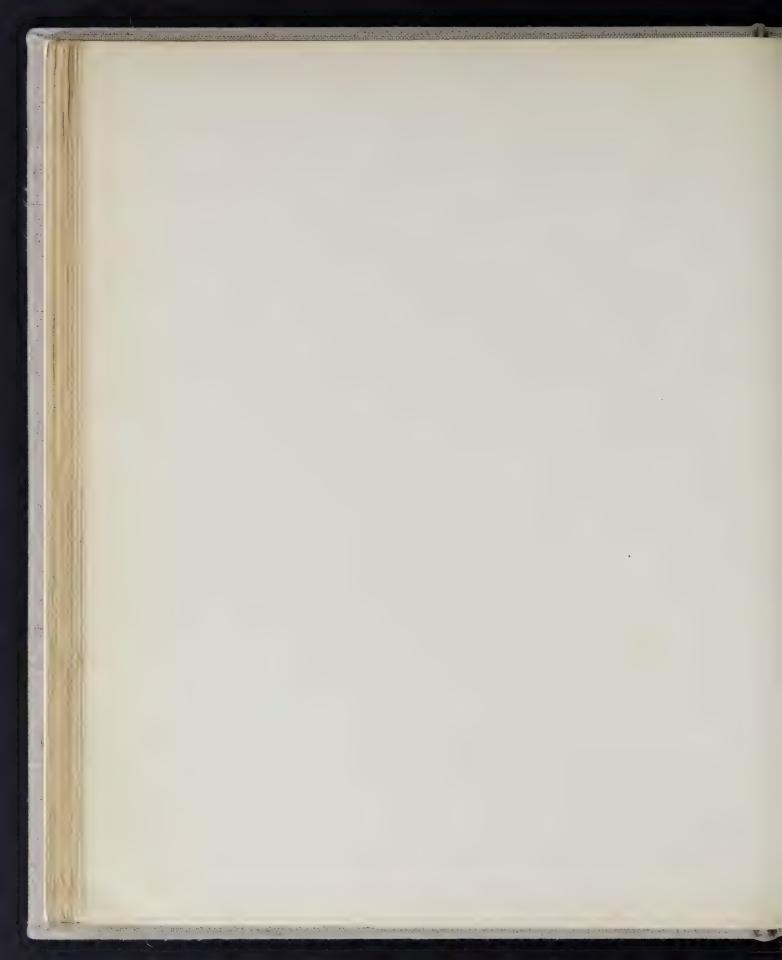
Plate 4.

A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1757. Style and period of Louis XV. This shape of vase was known formerly as the "Vase a cartels," and is after a model by Hébert. Full height, 14\frac{3}{4} in.; greatest width, 9\frac{1}{4} in.







16-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1757.

Style and period of Louis XV.

This shape of vase was known formerly as the "Vase à cartels," and is after a model by Hébert.

Full height, $14\frac{3}{4}$ in.; greatest width, $9\frac{1}{4}$ in.

This shape of vase is probably one of the most characteristic of its time, showing the zenith of originality in the Louis XV. period. An inverted pear exactly describes the form of the body, the base being the narrow end. The stem is of flattened oval section, the stand being extremely simple, widening to where it drops at the extreme base in a rectangular moulding. The cover is cap-like, and fits with a severely moulded lip on to the neck of the vase.

Arranged about the cover in four groups are piercings, which, by the form of the ground-colour on which they are placed, resemble the flutes upon a cockle-shell. The handle of the cover is applied and beautifully modelled as a spray of carnations and buds, coloured to represent nature. At a glance it will be noticed that this vase and the vase described on page 40, are exactly similar in form, though the single vase has had the additions of handles, rim, and foot mounts applied in ormolu, no doubt to form a centrepiece. (The additions, however, seem eminently unsuitable and entirely out of character.)

For surface decoration again do we see rose-Pompadour utilized as the ground colour, but in a slightly different shade to that on the centre-piece described on page 14, for here the pink is rather more solid in appearance, and with that suspicion of coldness produced by the introduction of the smallest particles of blue pigment into the colour. The rose-pink is here more vivid than in the other example, and, in consequence may we say, of a more popular type; but the writer ventures to think that it has not quite the lustrous charm of the pioneer attempts of XROWET. The cover of the vase is reserved in the white, save for the four fan-shaped panels already referred to. The white ground is daintily painted with detached sprays of flowers in pale transparent polychromatic colours. All the principal parts are outlined with gold.

The panels on the body of the vase correspond in shape to the vase itself, and are framed with the most elaborate compositions of scroll-work, introducing shell-work and sprays of roses in gold, all the details being burnished. The panel on the principal face of the vase contains groups of very youthful Cupids sporting among the clouds; these, like the painting of the flowers, are in pure transparent colours. The subject paintings are the work of Falot, after Boucher. Smaller reserve panels, on which Cupids are also painted, are upon the foot of the vase.

In the Wallace Collection, Gallery XII., Case B, No. 127 is a similar vase with pink and green decoration, with subjects painted by Morin. Its date letter has been effaced.

[See Illustration—Plate 4.

17-The Companion Vase and Cover.

18-A Pot-Pourri Vase and Cover.

Soft paste, bearing the date letter for the year 1758. Style and period of Louis XV. This shape of centre-piece was known formerly as the "Vaisseau à mât." Full beight, $18\frac{1}{2}$ in.; greatest width, $14\frac{3}{4}$ in.

The form of this centre-piece was suggested by the rigged ship seen on the arms of the City of Paris. The hulk-like form of the body of the vase is completed at either end by lions' masks, from the open mouths of which protrude the cheniscus of a Grecian galley. The keel rests on four feet, each formed by the juncture of the scroll-work compositions that constitute the stand. The cover is modelled as though the ship had but a single mast, from the cross-tree of which hang slackly the shrouds, one to the bow and stern, and one to either side of the bulwarks, all attached to gilded rings. From the top of the mast, lazily floating in the breeze, is the proud pennant of France, semé de lys. The rigging, indeed, the entire ship, has been treated with the broadest conventionality; but the modelling and piecing of the cover to represent the rigging is astonishing if the stubbornness of the medium employed be considered. Each rung of the shrouds is most minutely pierced and modelled to represent cabling. The spaces between which, if open, would disclose the want of the mast, are filled in with panels of the finest pierced scale-work, whilst around the incurved bulwarks are a series of port-holes, the combined tracery work lending an air of great lightness to an otherwise complicated mass of rigging.

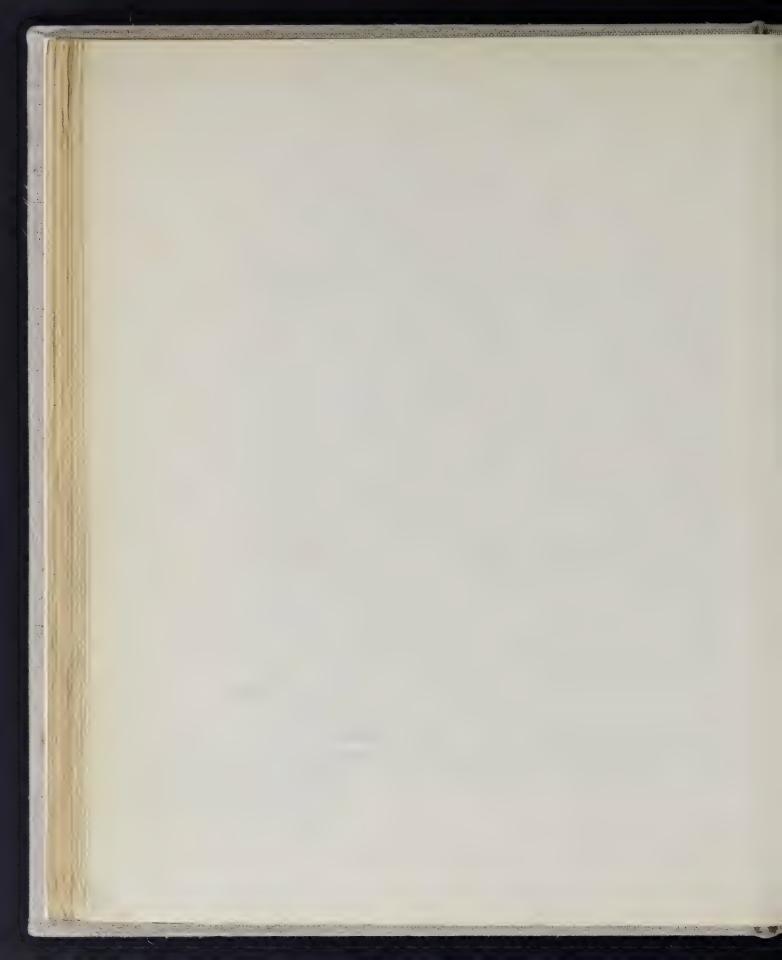
The predominating ground colour is a beautiful Vincennes gros-bleu, translucent and clouded in its appearance, though the brilliancy of the blue is somewhat lessened in effect by the addition of the gold &il-de-perdrix enrichment that covers nearly all the exposed blue surfaces. In conjunction with the gros-bleu, broad masses of apple-green are used as a ground colour surrounding the principal panel, heightening the scroll-work and delicately touching the scale-work panels in the cover. The principal subject panel within its oval border is very finely painted, in delicate translucent polychromatic colours, with figures of peasants. They are seen by the exterior of an inn. The painting is probably the work of Vieillard, but no doubt suggested by a picture of Chardin. On the principal panel on the opposite side of the vase are painted sprays of various flowers. The gilding is of the finest character, thickly applied when necessary, delicately burnished in suitable places, and above all well within the taste limits of the most fastidious critic. The pennon at the mast-head is of pure white lustrous glaze and, with its finely-drawn gold fleur-de-lys, shows to the perfection of taste a sober note in contrast to the exuberance of colours displayed on the other portions of the vaisseau.

This splendid centre-piece and the even finer *rose-Pompadour* example, No. 14, p. 14, may certainly be considered the gems of the Royal Collection. Closely resembling this *vaisseau* is to be seen in the Wallace Collection another example (No. 156, Gallery XVIII.). The general colour scheme is the same, though the *gros-bleu* ground is decorated

Plate 5.

A Pot-Pourri Vase and Cover.

Soft paste, bearing the date letter for the year 1758. Style and period of Louis XV. This shape of centre-piece was known formerly as the "Vaisseau à mât." Full height, 18½ in.; greatest width, 14¾ in,







with gold vermicelle enrichment in place of the æil-de-perdrix, and the figure-subject in the principal panel replaced by one of exotic birds in the manner of Aloncle. Both the Wallace and the Royal specimens are wonderful examples of the perfection attained at the manufactory of Sèvres at almost the earliest period of its career. Both are in the true taste of the time, and are examples showing the highest perfection, as regards modelling, painting and gilding, ever attained in the ceramic productions of France.

Mr. Pierpont Morgan also possesses a vaisseau, but his specimen is decorated in rose-Pompadour and green. Baron Alphonse de Rothschild also has a similar vaisseau, the ground colour of which is entirely rose-Pompadour.

[See Illustration—Plate 5.

19-A Pair of Small Tureens, Covers and Stands.

Soft paste, bearing the date letter for the year 1758.

Style and period of Louis XV.

Full height of tureen, 5\frac{1}{4} in.; greatest width of stand, II in.

The outline of these examples is broken by channels at regular intervals. The rustic handles are of twisted design. The ground colour is turquoise-blue, evenly glazed and of exceptional brilliancy. Upon the stands are four kidney-shaped panels, reserved in white, containing sprays of flowers, most carefully drawn, and painted in polychromatic semi-transparent colours. Two panels are on the tureens and covers. The borders to all the panels are formed as light compositions of gilded scroll-work, with slender branches of various flowers.

20-Set of Sixteen Plates.

Soft paste, bearing the date letters for the years 1758, 1761 and 1764, and the initials and signs of the painters Binet, Merault, Tandart, Taillandier, Evans and Noël.

Style and period of Louis XV.

These plates are of the feuille-de-choux model, and are very similar to the eighteen Vincennes plates described on page 10, No. 10. They have borders of turquoise-blue. Flowers and birds are painted in compartments. The slight difference to be observed in these plates from those mentioned is the placement of the gold upon the borders of the panels.

21-A Rose-Water Ewer and Dish.

Soft paste, undated (about 1758).

Above the crossed L's of the mark appears a crown.

Style and period of Louis XV.

Full height of ewer, 8 in.; greatest width of dish, 11 in.

The formation of the ewer is simple; it has a slightly convex detachable cover. The basin is quatrefoil in section. The decoration of this charming example takes the form of daintily drawn festoons of various flowers painted in cobalt-blue, and rendered in the early Vincennes manner. About these flowers hover various exotic birds and insects. Garlanded around the border and centres is a continuous wreath of laurel foliage in gold. The extreme edges of the bowl and the lip of the ewer are decorated with an æil-de-perdrix design of cobalt-blue in two shades.

22-A Jardinière (one of a pair).

Soft paste, bearing the date letter for the year 1759. This shape of jardinière was formerly known as a "Caisse à fleurs." Style and period of Louis XV. Full height, $5\frac{5}{8}$ in.; greatest width, $7\frac{3}{4}$ in.

This jardinière is oblong in form and rectangular in section, each face being somewhat hollowed and bombé in the centre. The corners project and are semicircular, the whole tapering somewhat towards the base. The lip is broken in its outline by a series of curves, with shell-like formations at the corners. A like form, but more pronounced, prevails in the centre of the stand at the base, the corners of which drop cylindrically. The ground colour is a delicate transparent turquoise-blue. About its surface, in the front panel, are arrangements of scrolls introducing delicate panels of trellis-work. The rounded corners have their surfaces entirely covered by a rectangular diaper design, also in gold. The subject panels at the side and in front are kidney-shaped, and contain bouquets of roses, dahlias, convolvuli, and other flowers most delicately drawn and beautifully painted in fine transparent colours.

23-Companion Jardinière.

Soft paste, bearing the date letter for the year 1760.

This jardinière in every respect duplicates its companion.

24-A Covered Basin and Stand (Écuelle).

Soft paste, bearing the date letter for the year 1759, and the sign of the painter Mérault senr.

Style and period of Louis XV.

Full height, $4\frac{1}{2}$ in.; diameter of saucer, $7\frac{3}{4}$ in.

The basin has double twisted rustic handles, whilst the handle of the cover is formed as a group of passion fruit, painted in natural colours. The outline of the saucer is waved. About the bowl, cover, and stand, placed at equal distances, are four compartments, the ground colour of which is a cloudy and semi-opaque bleu-royal. A further enrichment is a trellis of gilding containing reserved white spots. These compartments are curiously connected with each other by inter-twisted arrangements of scrolls, painted in lake, bordered by thickly applied gilding. Between these blue compartments and placed over the conjoined edge of the scroll-work are four wreaths of various flowers painted in polychromatic translucent colours. A detached bouquet of flowers is painted in the centre of the stand. Bleu-royal and gold bands outline the various parts.

25-A Sugar-Box and Cover.

Soft paste, bearing the date letter for the year 1759. Style and period of Louis XV. Height, 4 in.; width, $3\frac{3}{4}$ in.

In form the body is inverted pear shape, the cover, convex. The entire ground colour is a very pure translucent apple-green of the finest character and excellent glaze. Slight ornaments in the form of gilt scroll-work are about the lip. The applied handle of the cover is unfortunately missing.

26-Part of a Service.

Soft paste, bearing the date letters for the years 1759 and 1788, and the signs of the painters Fouré and Evans; also those of the gilders Prévost and Le Guay.

Style of Louis XV.; period of Louis XVI. (with the exception of two plates, which bear the date letter for the year 1759).

It will be seen that this service follows exactly the model of the Vincennes plates described on page 10, No. 10. The service consists of two oval verrières (with scalloped borders), three jardinières (seaux), two sauce-tureens and covers with detached stands, two ice-pails, covers and liners, and twenty-two plates.



Sèvres 1760—1769



27-A Jardinière.

Soft paste, bearing the date letter for the year 1760, and the initials of the painters Morin and Tandart.

This shape of jardiniere was formerly known as the "Caisse à fleurs.

Style and period of Louis XV.

Full height, $7\frac{1}{4}$ in.; greatest width, $9\frac{1}{4}$ in.

This jardinière is oblong in form and rectangular in section, each face being hollowed and bombé in the centre; the corners project and are semicircular, the whole tapering slightly towards the base. The lip is broken in its outline by a series of curves with shell-like formations at the corners. A like form, but more pronounced, prevails in the centre of the stand at the base, the corners of which drop cylindrically.

The ground colour is a delicate transparent turquoise-blue. About its surface are arrangements of scrolls and flowers in gold of the finest character. The principal subject is contained in a large kidney-shaped compartment in the front of the jardinière, and is most carefully painted, certainly by the hand of Morin himself. It depicts a party of boors feasting outside an inn. A girl looks from an open doorway on the right-hand side of the composition. In the foreground are a set of ninepins and some foliage. It would seem that this genre subject was suggested by a picture of Teniers. The colours used in this painting are numerous and are of exceptional transparency. The upright panels at the end of the jardinière are painted by Tandart with detached sprays of various flowers.

28-Part of a Service.

Soft paste, bearing the date letter for the year 1760, also the sign of the painter Leve

Style and period of Louis XV.

Each plate has a slightly scalloped border, with a ground colour of fine early gros-bleu, its surface enriched with a marble design in gold. Three reserved compartments on the border of each plate contain detached sprays of various flowers, painted in colours. A spray of flowers is in the centre of each piece. The service comprises:—

25

Four shell-shaped dishes.

Three square-shaped dishes.

One shallow bowl (feuille-de-choux).

Two oval dishes.

Four plates.

D 2

29-A Set of Sixteen Plates.

Soft paste, bearing the date letter for the year 1760, and the initial of the painter Boucot, and the sign of the gilder Chauvaux sen.

Style and period of Louis XV.

It is said that these plates, and the service resembling them, were made expressly for the personal use of Louis XV.

The enrichment of the plates almost exactly duplicates that seen on the service described on p. 98, No. 146. However, in these examples the cobalt blue and gold decoration seen in the centres of the wells is more simply drawn and arranged in a somewhat cruciform order.

30-A Jardinière (Seau) (one of a Pair).

Soft paste, bearing the date letter for the year 1760, and the sign of the painter Aloncle. Style and period of Louis XV.

Full height, 8 in.; greatest width, 7 in.

The handles of the seau are of scroll and shell form, which, with the lip, are reserved in white outlined in gold. The whole of the ground colour is bleu-du-Roi of the finest possible type, mottled in the Vincennes fashion and of lustrous glaze. Reserved on either side of the body are trefoil compartments framed by arrangements of scroll-work and branches of flowers in gold thickly applied and partly burnished. On these panels are finely painted, in wholly translucent polychromatic colours, groups of exotic birds and branches of foliage.

31-The Companion Jardinière (Seau).

32-Part of a Service.

Soft paste, bearing the date letters for the years 1760, 1764 and 1772, also the signs of the painters Hunij, Xrowet, and Pierre Jun.

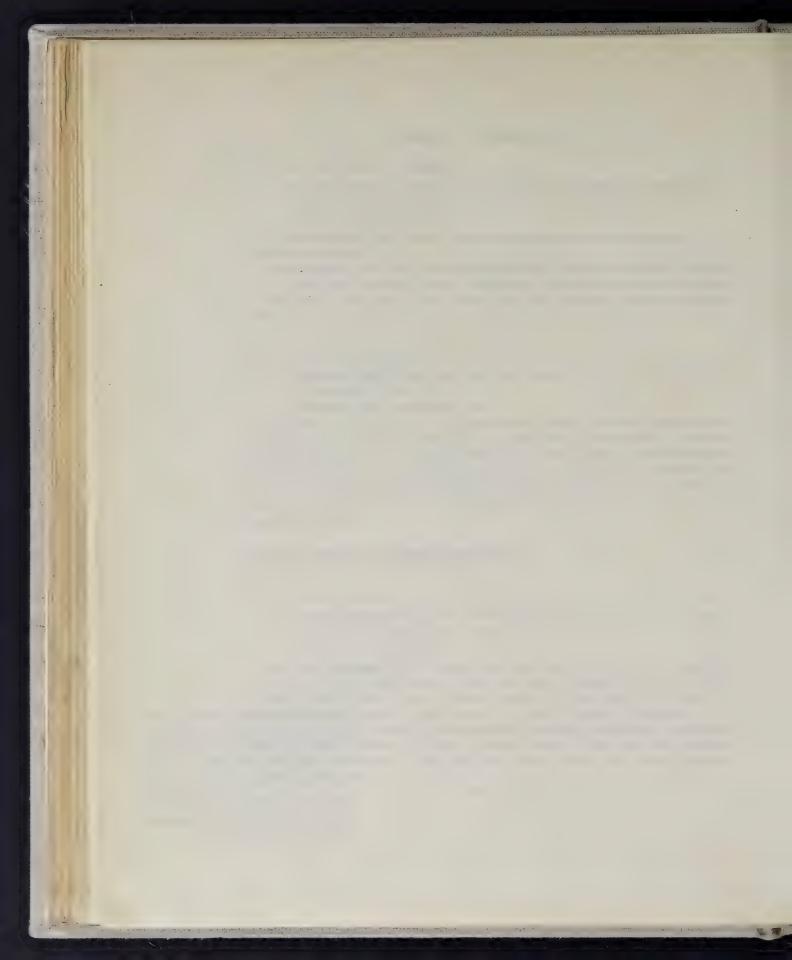
Style and period of Louis XV.

The various pieces are of the Duplessis model, and have a ground colour of turquoise-blue of the finest quality and colour. On each piece is an oval panel, on which are painted, in brilliant polychromatic colours, detached bouquets of flowers, and fruit. These have the additional high lights in body colour. The gilded framing to the panels is of a very attractive type, consisting of compositions of scroll-work, introducing compartments filled with trellis ornaments and sprays of various flowers, all the details being carefully worked with the burnisher. There are four jardinières (seaux), two smaller jardinières (seaux), and one plate.

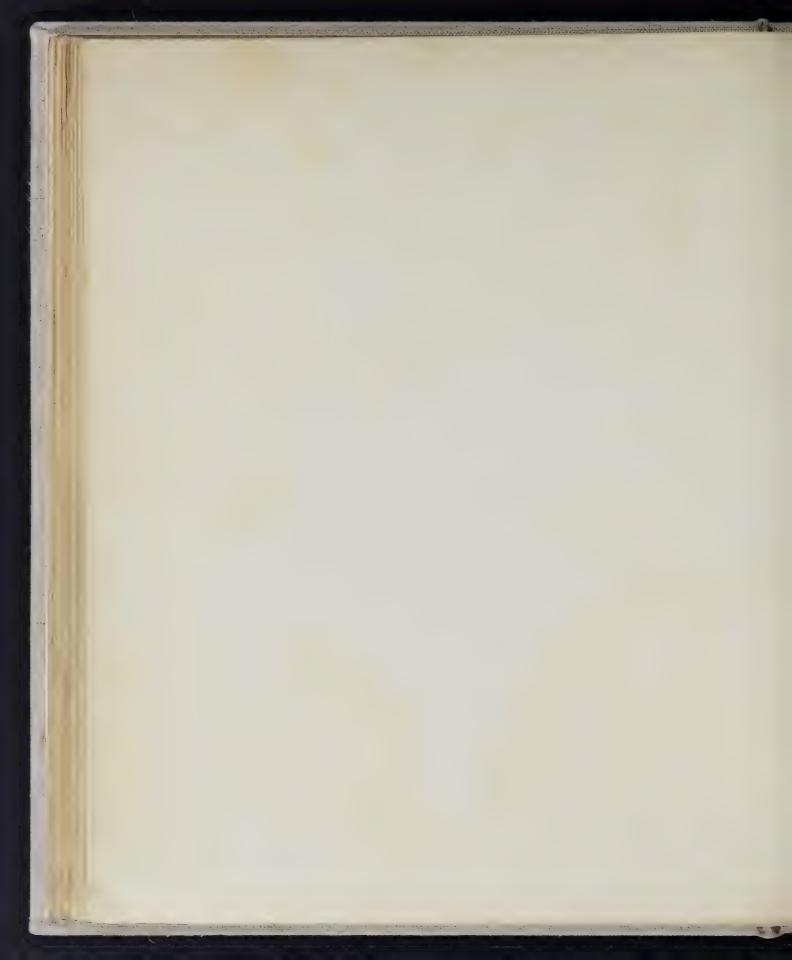
Plate 6.

A Dinner Service.

Soft paste, bearing the date letters for the years 1760, 1764, 1776, 1777, 1778, 1779, 1780, 1781, 1782, and 1783, also the initials or signs of the following painters:—Hunij, Levé père, Pierre Jun., Le Bel Jun., Taillandier, Cornaille, Tandart, Massy, De Choisy, Boucot, Commelin, Xrowet, Fouré, Thevenet sen., Sioux, and the gilders Chauvaux, Vincent, Prévost and Le Guay. Style and partly of the period of Louis XV., but the larger part of the service was made in the eighth year of Louis XVI.







33-A Dinner Service.

Soft paste, bearing the date letters for the years 1760, 1764, 1776, 1777, 1778, 1779, 1780, 1781, 1782, and 1783, also the initials or signs of the following painters:—Hunij, Levé père, Pierre Jun., Le Bel Jun., Taillandier, Cornaille, Tandart, Massy, De Choisy, Boucot, Commelin, Xrowet, Fouré, Thevenet sen., Sioux, and the gilders Chauvaux, Vincent, Prévost, and Le Guay.

Style and partly of the period of Louis XV., but the larger part of the service was made in the eighth year of Louis XVI.

This superb service, decorated in the finest French taste, and produced at the Sèvres factory at the time of its most luxurious epoch, though generally of the period of Louis XVI., has all the charm, both in the form of its various pieces and the appropriateness of its surface painting, associated with the style of the previous reign. Throughout the models are founded upon the most popular lines of Duplessis. The tureens may roughly be described as octafoil in section, with handles and feet elaborately modelled, differing somewhat from the plates, which have the shaped outline and slightly sunk panels round the border generally associated with the feuille-de-choux type. These slight undulations in the service have been repeated in the plates, but it will be noticed that the ground colour, with its richly applied gilding, is added entirely irrespective of the formation of the surface beneath.

The ground colour of the whole service is turquoise-blue of the most brilliant type, with circular and oval panels reserved in white, elaborately framed with branches of palm and bay leaves intermixed. The panels are linked together by arched garlands of various flowers. All the panels and the centres of the plates and dishes are very finely painted with detached sprays, bouquets of flowers and fruit in semi-transparent polychromatic colours.

Though each piece of the service is made to correspond one with the other, it will be seen at a glance that the subject paintings are the work of various artists.

The gilding throughout, although by three distinct gilders, is remarkable for the extreme richness of its application, and for the great care exercised in the drawing. All the details of the flowers, etc., are worked with the burnishing tool.

The service consists of:—

Two circular tureens and covers.

Two oval tureens and covers.

Three oval tureen stands with pierced handles.

Two ice-pails with covers and liners.

Two jardinières (seaux).

Four smaller jardinières (seaux).

Two oval verrières.

Two larger oval verrières (with escalloped borders).

One large bowl.

Two octagonal bowls. Four smaller octagonal bowls. Two oval sauce-boats with open twisted handles. Three oval stands with double attached cups and covers. Two oval stands with double attached pierced baskets. Two circular butter-dishes with covers and attached stands. Six small sauce-tureens with covers and attached stands. Two circular tazze with escalloped borders. Four hexafoil-shaped stands. Two triple salt-cellars with open handles. Four double salt-cellars. Five single salt-cellars, six egg-cups. Sixteen custard-cups and covers. Two mustard-pots and covers. Fourteen cups. Eight covers. Two oval dishes. Two diamond-shaped dishes. Three circular dishes. Four square-shaped dishes. Four shell-shaped dishes. Four octafoil flat dishes.

Six soup-plates (wide borders).

One hundred-and-three plates.

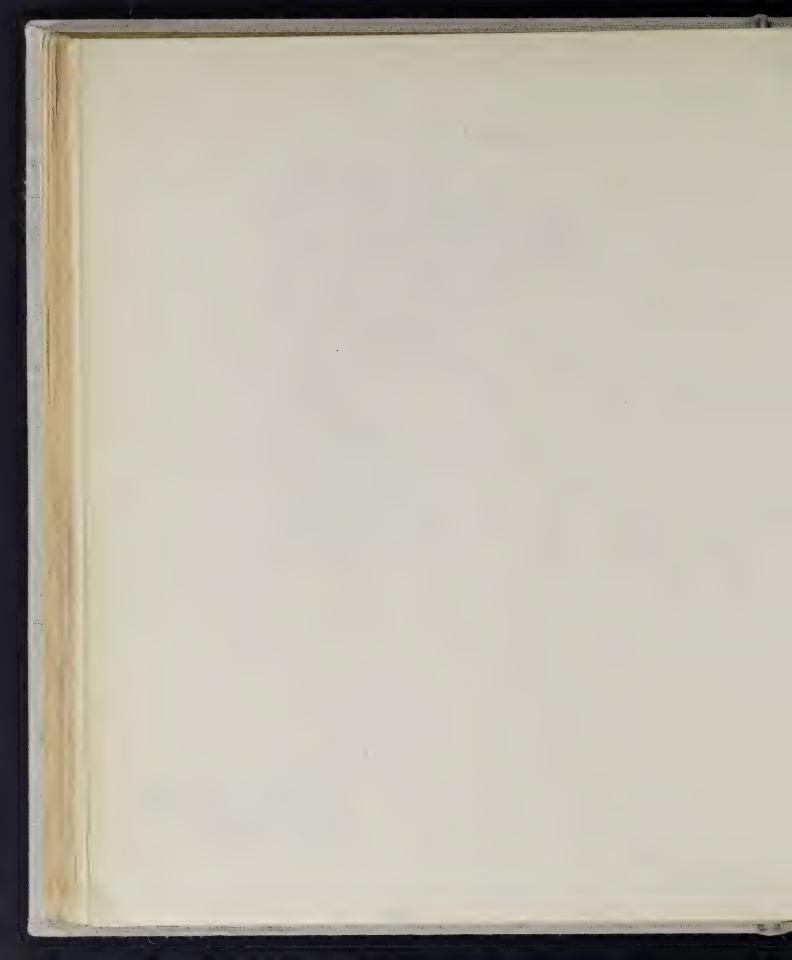
Eighteen soup-plates.

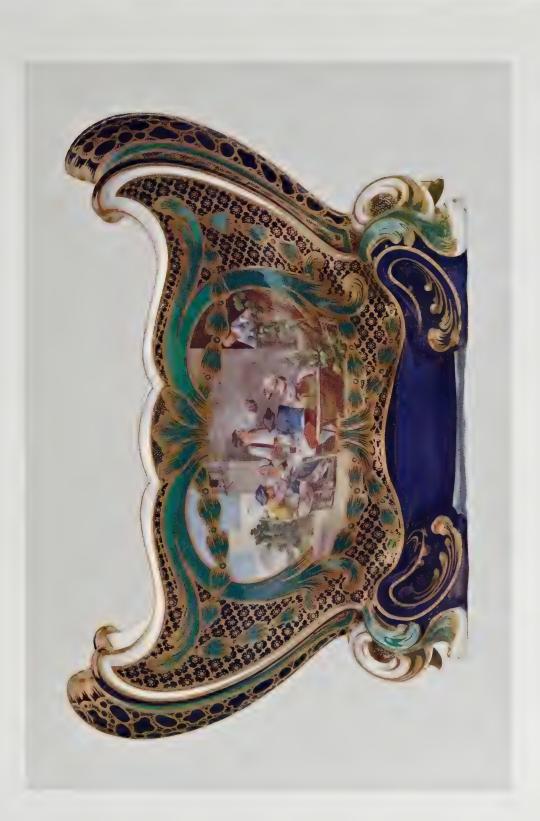
[See Illustration—Plate 6.

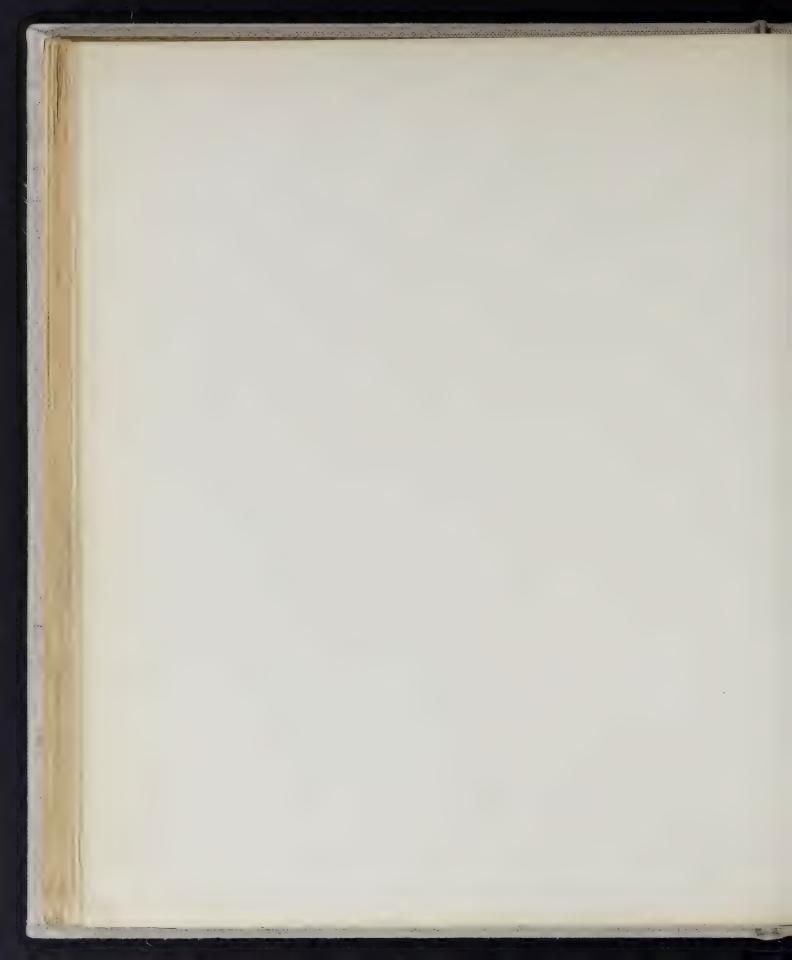
Plate 7.

A Jardinière.

Soft paste, unmarked (about 1760). Style and period of Louis XV. This shape of jardinière was formerly known as the "Caisse à fleurs, A." Full height, 11 in.; greatest width, 7 in.







34-A Jardinière.

Soft paste, unmarked (about 1760).

Style and period of Louis XV.

This shape of jardinière was formerly known as the "Caisse d'fleurs, A."

Full height, 11 in.; greatest width, 7 in.

This splendid jardinière, the very finest of its kind, is remarkable for the boldness with which the scrolls forming its general outline are massed together, more especially at its base, where in elaboration they constitute the stand. The ground colour is a fine transparent bleu-du-Roi, reserving only the border and bands at the corners in white. The entire surface, with the exception of the base, is broken up by either a trellis design or vermicelle diaper in gold. On the principal panel is a painting by Morin, illustrating a party of boors seated feasting outside an inn, while a girl carries towards them a tray of delicacies. The subject is after a picture by Teniers, and is executed in polychromatic colours of the greatest brilliancy. The form of the panel is determined by the composition of vigorous scrolls, each painted with a ground colour of apple-green, heightened with gold. These scrolls are festooned with conventional laurel swags, also in apple-green.

See Illustration-Plate 7.

35-A Vase and Cover.

Soft paste, undated (about 1760). Style and period of Louis XV. This shape of vase was formerly known as the "Vase calice" or the "Vase Boileau." Full height, $18\frac{3}{4}$ in.; greatest width, $10\frac{3}{4}$ in.

This vase, the second of its form in the Royal Collection, though more elaborate in its details of piercing than its fellow, resembles a vase of bleu-du-Roi and apple-green in the Wallace Collection (No. 159, Gallery XVIII). The Wallace vase is signed by the artist Falot, and possibly this is by the same hand, though it is certainly more elegant in its details. In form it resembles a flattened cup or chalice of finely moulded section, though the edge of the "cup" does not represent the resting-place of the cover, the outline of the vase returning to the line of the upper part, which tapers to the apex. The juncture of the cover to the shoulder is indicated by a horizontal white-and-gold moulding. The foot is the counterpart of the upper portion of the vase, only the order of things is reversed, it widening from the top of the stem to the base.

The principal ground colour of this fine vase is gros-bleu, though not of the heavy even variety, but translucent and cloud-like in its application. Panels conforming themselves to the shape of the wedge-like facets of the body are reserved in white; those on the cover are beautifully pierced with a design of interlaced palm branches conventional in their treatment. There are shell-like piercings on the shoulder. The panels on the stem and base are painted in polychrome with detached sprays of flowers. On the principal panel of the body, the vase is painted, in the manner usually attributed to Morin, with a party of Neapolitan sailors on the seashore. The panel on the reverse side represents detached sprays of flowers, in the manner of Boucot.

The various gilded portions of the vase are noticeable for the thick and modelled way in which the leaf is applied. The principal bands containing the gros-bleu ground have a tracery design in gold resembling the graining of certain marbles, whilst the bands immediately on either side of the principal panel on the body have arrangements of scroll-work in the true Régence manner. The small handle surmounting the cover is formed as an exquisitely modelled group of roses, naturally coloured. Simple bands of the reserved white are effectively used on its horizontal mouldings.

[See Illustration—Plate 8.

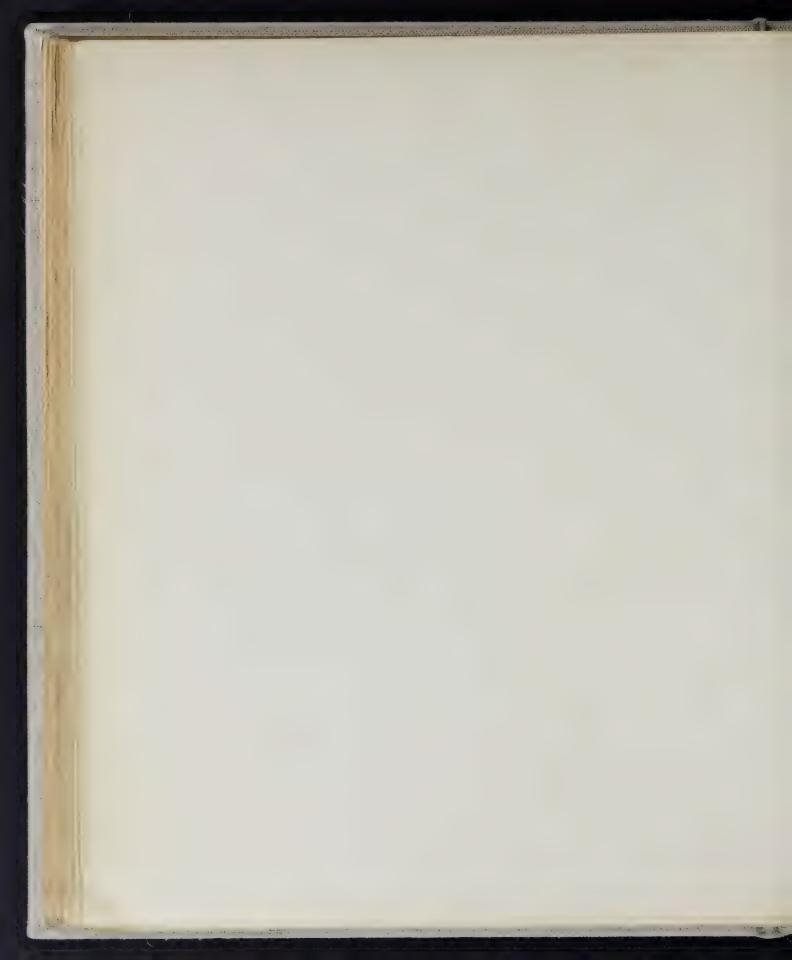
Plate 8.

A Vase and Cover.

Soft paste, undated (about 1760). Style and period of Louis XV. The shape of vase formerly known as the "Vase calice" or the "Vase Boileau." Full height, 18\frac{3}{4} in.; greatest width, 10\frac{3}{4} in.







36-A Pot-Pourri Vase and Cover.

Soft paste, unmarked (about 1760). Style and period of Louis XV.

This shape of centre-piece was known formerly as the "Vase fontaine aux dauphins." Full height, $11\frac{1}{2}$ in.; greatest width, $6\frac{1}{2}$ in.

This most curious vase, cover and stand, of an extremely rare model, would seem to have some Royal significance, as there appears upon it the dolphin, in the form of a stopper to one of the apertures in the stand. There may have been a second dolphin on the reverse side of the vase, as an opening remains, but the stopper (no doubt a dolphin) is now lost.

The general idea of the vase appears to represent a fountain, the base being hexafoil in section, and moulded to represent the water trickling over the edge of the basin. This is the stand of the vase. The vase itself fits into this stand, and forms a pedestal-like centre to the fountain. It is of oblong, hexagonal section, each facet slightly concave, with a rounded top. The lip of the vase is short, the shoulder incurving abruptly to meet it. Here the vase is elaborately pierced with trellis-work. The lip is hexafoil and pierced with a series of oblong apertures. The cover fits this, and is low and convex, pierced with radiating openings. The handle at the top was originally a group of flowers; these are, however, unfortunately lost.

The ground colour of this vase is a fine Vincennes gros-bleu, translucent and clouded, though appearing in the most part with a gold ail-de-perdrix tracery applied to it. There are also effective panels of apple-green. Round the base of the stand, where is the centre loop of the hexafoil, a duplicated annular frieze appears. This is gilt. At the top of the stand, which is moulded to represent the trickling water, this decoration is accentuated in the same medium. The groundwork of these two bands is apple-green. The stopper, shaped as a dolphin with upcurled tail, is reserved in the white glaze, with its scales, etc., marked in gold. The facets of the vase itself, with the exception of the principal one on either side, are entirely of the gros-bleu with the ail-de-perdrix marking, upon which is added in apple-green and rich gold, the top of scroll-like leaves. The tracery of the shoulder, lip, and cover, is entirely decorated with the ground colour of gros-bleu and apple-green outlined with gold. On the principal panel is painted, in tender semi-translucent polychromatic colours, emblematical figures of Cupids seated upon clouds, probably after Boucher; the panel on the reverse side contains detached sprays of flowers—probably painted by Tandart.

The vase rests upon a cast and gilt metal stand, supported by six figures of dolphins; these are also cast, chased and gilt; but on close scrutiny they appear to be of English rather than French workmanship, and belong to the first quarter of the 19th century, when no doubt the metal-gilt linings to the side apertures were likewise added, as also were the metal branches, to which are applied blue Sèvres porcelain carnations.

That the vase is curious in form there can be but one opinion, but that it is altogether

satisfactory in its general outline is open to discussion. It is, however, an extremely accomplished ceramic production, and a masterpiece to have been produced when the factory was but ten years old. The quality of the paste is superb and the decoration excellent. It is purely Louis XV. in its general appearance and originality, and although the model in the Sèvres factory is unsigned, the writer ventures to think that it may be one of the many unrecorded designs that can safely be attributed to Duplessis. If it had been possible to remove the palpably English dolphins that form its feet, and to replace the missing Sèvres porcelain dolphins in the stand, whose places are now occupied with sprays of impossible flowers, its general appearance would no doubt be more satisfactory, inasmuch as the straggling flowers now on either side of the vase greatly detract from the original simplicity of its design.

[See Illustration—Plate 9.]

Plate 9.

A Pot-Pourri Vase and Cover.

Soft paste, unmarked (about 1760). Style and period of Louis XV. This shape of centre-piece was known formerly as the "Vase fontaine aux dauphins." Full height, 11½ in.; greatest width, 6½ in.







Plate 10.

Vase and Cover.

Soft paste, undated (about 1760). Style and period of Louis XV. This shape of vase was formerly known as the "Vase calice," or "Vase Boileau." Full height, 18 in.; greatest width, 12 in.







37-Vase and Cover.

Soft paste, undated (about 1760).

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase calice," or "Vase Boileau."

Full height, 18\frac{3}{4} in.; greatest width, 12 in.

The form of this vase is exactly similar to that described on page 30, No. 35.

The ground colour is a translucent "bleu turquin clair," not to be confused with the more ordinary turquoise-blue ground, where the colour, though far more brilliant, is opaque. In this vase, as with the vases Nos. 58 and 74, the ground colour is washed in a transparent form over the pure white field; irregularities, or partial cloudings, as seen with the early specimens of bleu-du-Roi, are thus distinguished. By this process of translucent colour application any defect in the firing of the specimen is immediately discernible, as it is not concealed beneath a heavy coat of opaque colour. Like the other vase of this form in the Royal Collection, the principal panel is painted in polychrome with a shipping scene, in which Neapolitan sailors play the chief part. subject is painted in the manner of Morin. On the lesser panels are painted detached sprays of flowers. The gilding of the vase is a little flat, if compared with other vases of the same epoch in the Collection. On the blue ground on either side of the principal panel it takes the form of slender tapering leaves springing from the base; these are loosely bound with narrow laurel swags. The placements of the other gold enrichments are as seen in the other vase referred to. The handle of the cover is formed as a daintily modelled carnation.

In the Wallace Collection, Gallery XVIII., Case C, No. 159, is a similar vase of the same proportions, though the ground colours utilised are *bleu-du-Roi* and apple-green. It is undated.

[See Illustration—Plate 10.

38-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1761, and the initial of the painter Morin. Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was known as the "Vase à panneaux." Full height, $12\frac{3}{4}$ in.; greatest width, $6\frac{1}{2}$ in.

This and its companion vase almost exactly resemble in form the vase described on page 55, with two small differences—viz., in this vase the lowest cylindrical moulding on the foot, as well as being reeded, is diagonally crossed by a riband form; also at the top of the stem, at its juncture with the body, a slightly different form of moulding has been employed.

The ground colour is a fine thickly glazed bleu-du-Roi, all the principal parts being covered with αil -de-perdrix tracery in gold. Much more of the reserved white ground is visible on this vase; all the bosses on the handles and on the cover are thus treated, whilst the other ornaments are in burnished gold. On the body the large compartments of αil -deperdrix are outlined by formal wreaths of bay foliage, also in gold.

The principal panel is oval in form, and is placed on the upper part of the body of the vase; it is painted in semi-transparent colours, and is possibly the work of Morin himself, for the drawing is good and the colouring delicate. It represents a seaport. A junior officer is giving orders to two sailors who are moving barrels; the foremost sailor is in the act of replying, and points to the horizon of the sea, which is to be seen in the far distance. A boat and other sailors are in the middle distance. The subject on the reverse side of the vase represents a trophy of fishing implements and nets.

The Wallace Collection possesses several vases of this model, foremost a specimen in Gallery XV., Case B, No. 33, undated, but painted by Morin and Boulanger, the gilding signed by Chauvaux P Re. Another vase of the same form is in Gallery XVII., Case A, No. 18, also undated; and finally in Gallery XII., Nos. 57 and 58, are a pair of vases of the same form but smaller proportioned: they bear the date letter for 1765.

39-The Companion Vase and Cover.

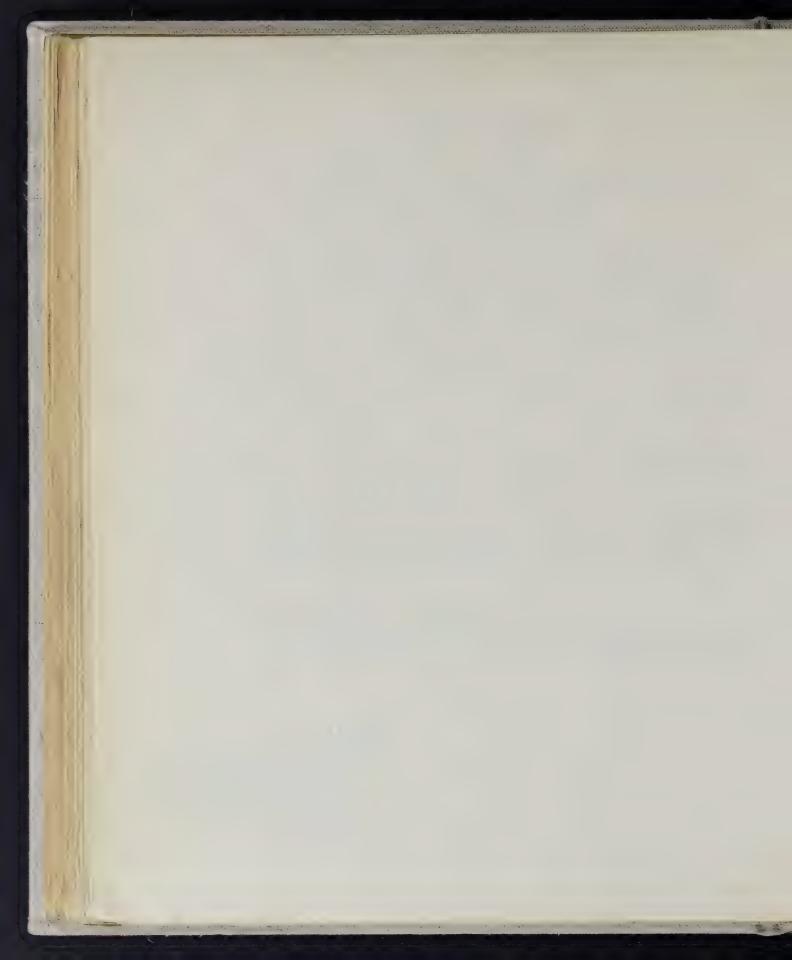
This is exactly similar to the one just described, differing only in the painting of its principal panel, which represents two sailors loading a boat; they are carrying a bale initialled "L. D." Two figures in the distance.

[See Illustration—Plate 11.

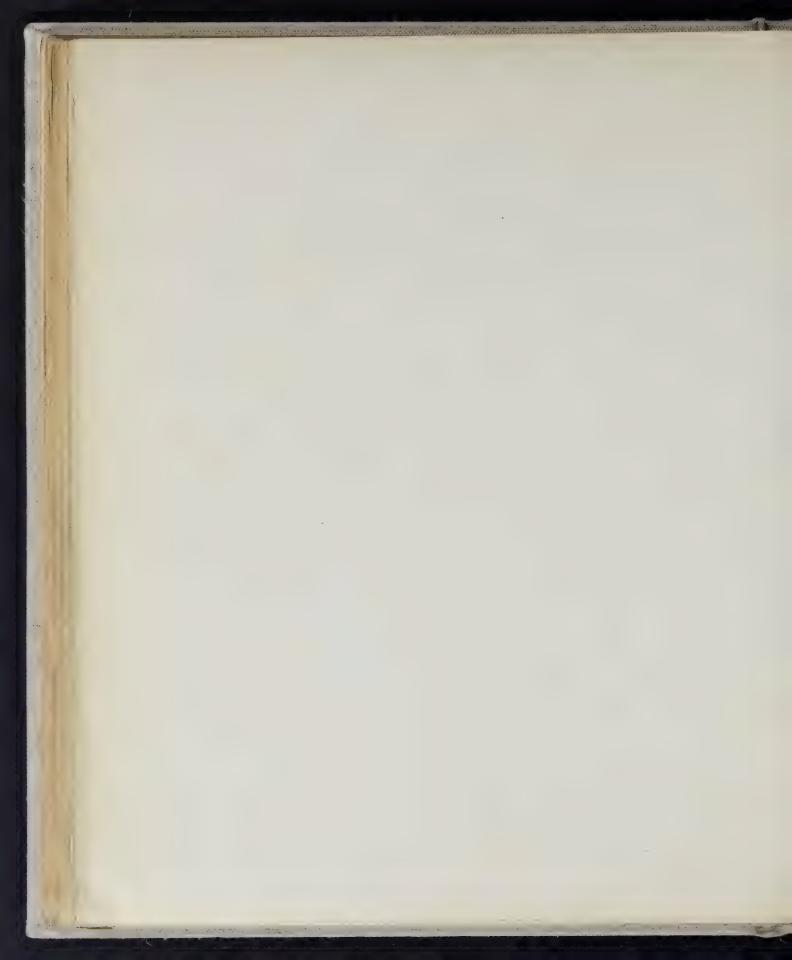
Plate 11.

A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1761, and the initial of the painter MORIN. Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was known as the "Vase a panneaux." Full height, 12\frac{3}{4} in.; greatest width, 6\frac{1}{2} in.







40-A Pair of Dishes.

Soft paste, bearing the date letter for the year 1761, and the sign of the painter Buteux sen.

Style and period of Louis XV.

The dishes are of oblong quatrefoil section, and are moulded in the interior with a feuille-de-choux design, alternately pencilled with bleu-royal and gold. In the panels formed by the leaves are finely-painted detached sprays of flowers in semi-translucent polychromatic colours. In the centre of each dish is a pastoral scene and an amatory trophy; these are likewise painted in polychromatic translucent colours.

41-Part of a Service.

Soft paste, bearing the date letters for the years 1761, 1762, 1763 and 1769; also the signs of the painters Noël, Xrowet, Binet and Sinsson.

Style and period of Louis XV.

Each plate has a border of gros-bleu, clouded, and brilliantly glazed in the Vincennes manner. Over this ground colour is a finely gilded vermicelle design. Upon the blue borders are reserved variously shaped panels, on which are finely painted in polychromatic translucent colours detached sprays of various flowers and fruit. The painting and gilding throughout are of high quality. The service consists of:—

Two ice-pails and covers.

Two oval verrières (double compartments).

One fluted oval jardinière with waved borders.

Two small seaux.

Three small tureen covers and stands.

Two pierced butter-dishes.

Four circular plateaux with scalloped borders.

Four triangular plateaux.

Two square-shaped dishes.

One shell-shaped dish.

One shallow bowl (feuille-de-choux).

Seven plates.

42-A Vase and Cover.

Soft paste, unmarked (about 1762). Style and period of Louis XV. Full height, $15\frac{1}{2}$ in.; greatest width, 8 in.

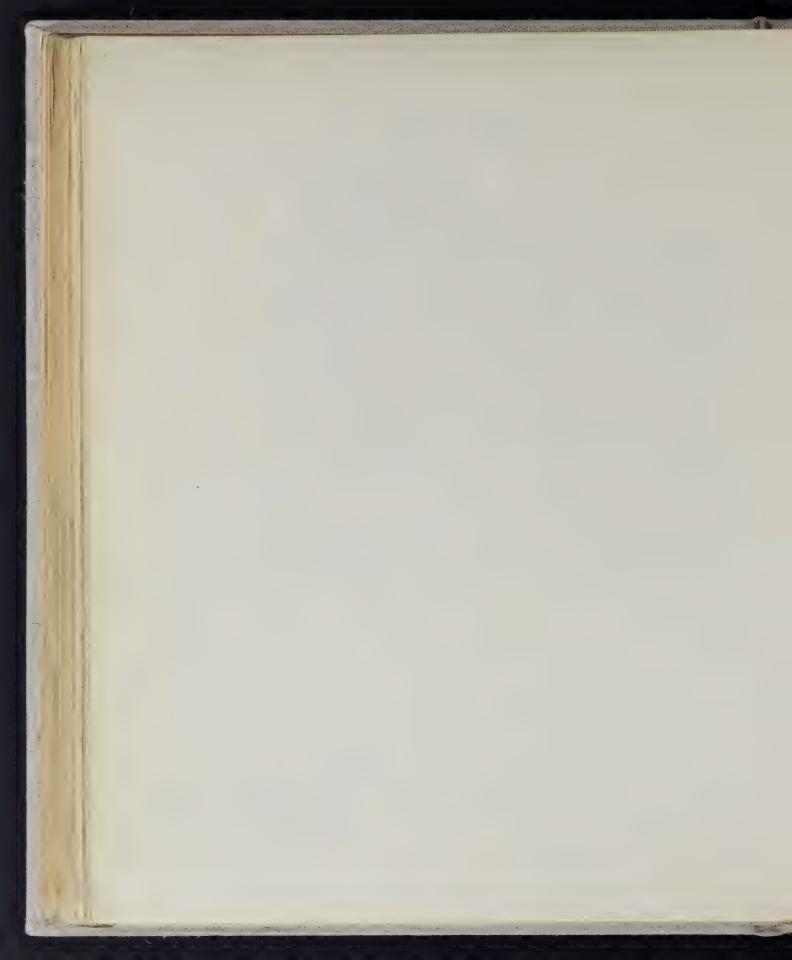
Three similar vases are to be found in the Royal Collection, but this specimen alone remains in its original condition. The defects of the other two will be noticed when the vases are described. On a first inspection, the shape of this vase suggests an egg in an egg-cup, with a crown on the top of it; and so actually is the form, the body being a perfect egg, resting on its pointed end in a receptacle, taking the shape of a fluted stem, from the top of which issue the two flattened rectangular handles, these continue halfway up the body, where they curl under and form a loop. Likewise springing from the top of the stem and at right angles to the handles are two fluted pilasters, one on either side of the vase. These do not rise as high as the handles, but are connected to them by a ring passing round the base of the body. The cover fitting over the lip of the vase is formed as the Royal crown of France, surmounted by the fleur-de-lys. The principal feature of the vase is, however, the oval unglazed biscuit cartel suspended by a bow from its shoulder. This shows, delicately modelled in low relief, the profile bust of Louis XV., surrounded by branches of laurels. Through the knot that apparently supports the cartel is a heavy festoon of oak-leaves falling in graceful lines on either side of the cartel, finally passing through and falling in loose ends over the tops of the handles. This festoon is gilt and burnished. All other relief work on the vase is in the reserved white, heightened in its effect with gilding. The ground colour of the vase itself is a fine even gros-bleu, its entire surface decorated with an ail-de-perdrix pattern in gold. The cartel on the reverse side of the vase contains a similar relief portrait of Louis XV.

In the Wallace Collection is a similar vase, converted into a clock, Gallery XII., Case C, No. 147. The ground colour is apple-green. It is undated. [See Illustration—Plate 12.

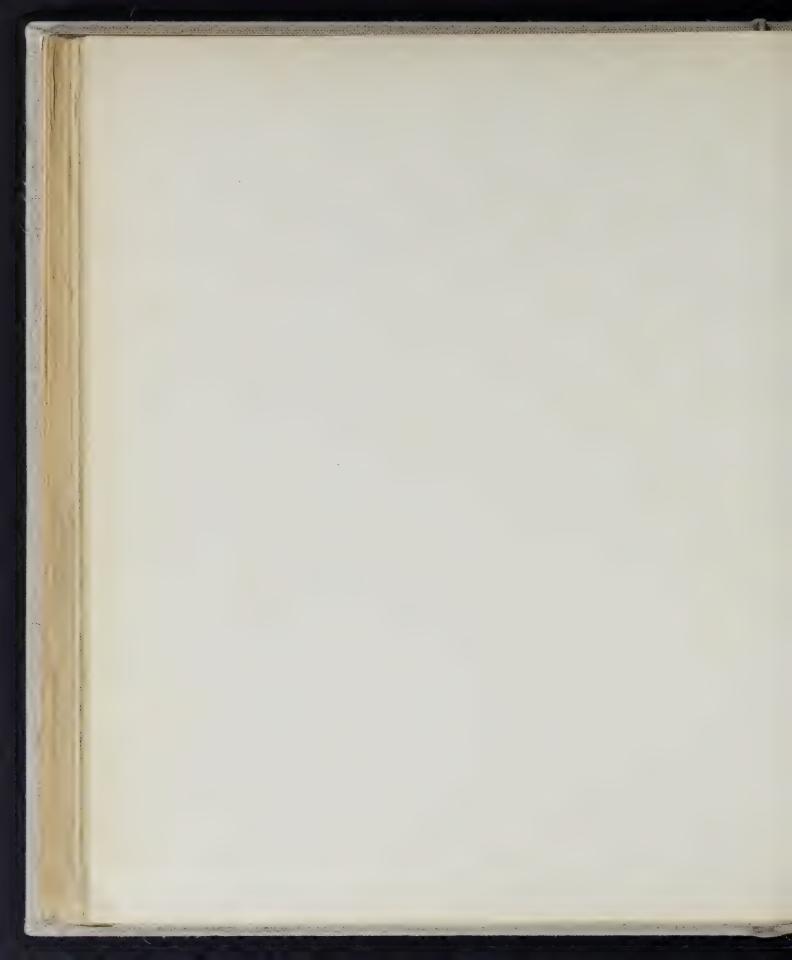
Plate 12.

A Vase and Cover.

Soft paste, unmarked (about 1762). Style and period of Louis XV. Full height, $15\frac{1}{2}$ in.; greatest width, 8 in.







43-A Flower-holder.

Soft paste, unmarked (about 1762), bearing the sign of the painter Sinsson. Style and period of Louis XV. This shape of jardinière was formerly known as a "Jardinière à éventail." Full height, $7\frac{1}{2}$ in.; greatest width, 8 in.

The section of the flower-holder is an elongated oval of broken outline. It is composed of two parts, the stand and the holder itself. The smallest dimension of the holder is at the point where it fits into the stand; from here to the top lip it widens out in the shape of a fan. The edge of the stand drops almost perpendicularly to the base moulding. The shoulder is pierced d jour in four panels. The surface decoration on this charming specimen consists of curious arrangements of conventional leafage and borders of brilliant apple-green, outlined and enriched with scroll and diaper ornaments in gold. On the reserved white portions of the holder and stand sprays of various flowers are finely painted in translucent polychromatic colours of great brilliancy; indeed, the whole flower-holder may be considered one of the most attractive examples of Sèvres porcelain of the Louis XV. period.

44-A Vase.

Soft paste, unmarked (about 1762).

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase myrthe."

Full height, 12½ in.; greatest width, 9 in.

This very charmingly designed vase, in the purest of Louis XV. taste, is unfortunately one of the very many specimens in the Royal Collection that is without a mark of any kind—an example where its form and decoration must alone be the guide as to the date of its manufacture. In this case they are somewhat contradictory one to the other, for the form is of the finest Duplessis model, and might well date within the fifties of the eighteenth century, whereas the painted panel might be some dozen years later, though the colours utilised in the painting are entirely transparent.

In shape the vase is a pure oval, its lip gracefully curling outwards, and waved in a manner to suggest the natural serration of a tulip leaf, and modelled as though in three strata. The stem of the base is short and spreads to a circular foot, where it drops in a rectangular moulding to the base. Immediately below the junction of the body and stem is applied a reeded rod, about which, set in double groups, are gilt rings, the rod being the only reserved white portion of the ornamentation. The principal charm of this vase, however, lies in the skilfully and naturally modelled branches of myrtle foliage which run up its sides and form the handles; then, when they arrive at the incurve of the shoulder, curl over outwards until the topmost leaf touches the back of the others, thus forming a loop. These are gilt and burnished. The ground colour of the whole is brilliant applegreen, intense and highly glazed, indeed almost prematurely so for the period of its manufacture. About the lip of the vase a gold pencilling resembling the shading of a petal has been added, and in the same medium on the shoulder are festooned wreaths of various flowers.

The principal panel is small in comparison with the vase, and is egg-shaped in form. It is painted with bouquets of various flowers, including roses, tulips, convolvuli, and bluebells, resting in a basket upon a marble table. The panel on the reverse side of the vase is similarly decorated.

In the Wallace Collection, Gallery XVIII., No. 7, there is a vase of exactly similar form to this, but quite unlike in decoration, as its surface is entirely covered with a turquoise-blue *œil-de-perdrix* design. It is unmarked. [See Illustration—Plate 13.

Plate 13.

A Vase.

Soft paste, unmarked (about 1762). Style and period of Louis XV. This shape of vase was formerly known as the "Vase myrthe." Full height, 12½ in.; greatest width, 9 in.







45-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1763, and the initial of the painter Morin. Style and period of Louis XV.

Full height, 17 in.; greatest width, $9\frac{1}{2}$ in.

The formation of the body of this vase may be likened to that of the vase known formerly as the Vase à bandes. The neck is cylindrical, with outcurved lip; the handles are shaped as finely modelled masks of satyrs reserved in white, details of their hair, etc., being lined with gold. The foot is short, circular in section and spreads towards the base, where it drops cylindrically. The cover is convex and is surmounted by a cone pattern handle. The ground colour is bleu-du-Roi that in the firing has become curiously crystallised. Around the neck and about the principal panels are branches of palm foliage in gold, partially burnished. On the shoulder is a festoon of laurel foliage, whilst around the base of the body and on the foot itself are garlands of oak foliage. The principal panel is oval and is placed high on the body of the vase. On it is painted a camp scene, in which two soldiers are seen playing cards, using a drum as a table. In the background is a tent, with three other figures. The colours used are numerous and semitransparent. Though the signature of the artist Morin is on the base of the vase, if the subject is actually by the artist himself, it is a remarkably bad example of his work. The panel on the reverse side of the vase contains a bouquet of flowers.

46-The Companion Vase and Cover.

Alike in all details to the one just described, with the exception of the subject in the principal panel. In this vase it represent a soldier talking to a camp wench who, kneeling, is stirring the contents of a cauldron. In the background are seated four figures at a table, whilst in the foreground is a bundle of carrots and some jars of provisions.

47-A Vase and Cover.

Soft paste, bearing the date letter for the year 1763.

Style and period of Louis XV.

This shape of wase was known formerly as the "Vase à cartels," and is after a model by Hébert.

Full height, 14 in.; greatest width, inclusive of the ormolu handles, $10\frac{3}{4}$ in.

The form of this vase may be described as resembling an inverted flattened pear, the cover joining at almost its widest part, and resting on the top of the vase in a broken scroll outline. The base is a plain oval in section, with a short stem of the same form. The cover is pierced on either side with a radiating semi-circular group of apertures; the handle of the cover being formed as a carefully modelled group of carnations.

The ground colour is an even highly glazed apple-green, sparingly and tastefully enriched with gilded palm branches and trailing festoons of roses, the details of which are picked out in the burnished gold. The outlines of the piercings upon the cover are likewise gilt, as are the lines round the base of the stand. The principal panel is large in dimensions, and conforms itself to the general outline of the vase. It is finely painted, probably by Dodin, in brilliant polychromatic colours, of remarkably transparent quality. The subject chosen represents a cascade in a formal but neglected garden, in which sport shepherdesses, the principal of whom stands in the centre of the composition, holding out her left hand to have her fortune told by a youth who, with a bearded mask and long garment, has disguised himself as a soothsayer. Stone caryatidic figures of satyrs appear on either side of the cascade, and on the left of the picture a gnarled wind-blown tree. In the extreme foreground are some goats. The panel on the opposite side of the vase is decorated with most carefully-drawn sprays of flowers, as is also the square-shaped compartment directly on the top of the cover. These are the work of Tardi.

This vase as it now appears is hardly in the same condition as when it left the Sèvres factory. It may possibly have been one of a pair, as with the pink vases Nos. 16 and 17, page 17, which it greatly resembles in outline. The masks of river gods in bronze, cast, chased and gilt, that now form its handles are most certainly a more recent addition, possibly applied in England at the same time as was the ormolu cup, pierced à jour with formal leaves, that is, at the juncture of the vase and its stem. This cup is connected with the handles by straps of the same material running up the sides of the vase, though not in one piece with them. Next, we are obliged to turn with grave doubts to the actual base and stem of the vase itself. Is it contemporaneous with the splendid body of the vase? or was it made in the nineteenth century to replace the original broken base? That it is Sèvres porcelain and soft paste is doubtlessly true; but it appears too stiff and classic in its severe outline of form and section to have ever formed part of the loosely flowing design of the body and cover. The green ground colour also differs considerably from that seen on the vase, for though that

Plate 14.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1763. Style and period of Louis XV. This shape of vase was known formerly as the "Vase à cartels," and is after a model by Hébert. Full height, 14 in.; greatest width, inclusive of the ormolu handles, $10\frac{3}{4}$ in,







upon the vase in places is somewhat dry in its glaze, it appears on the stem and base in a different texture, slightly mottled and opaque, as in the hard paste greens of empirical times. On the middle of the base is a detached spray of roses and other flowers in gold; these are also very dryly applied. Though not represented in the illustration, the vase rests on an ormolu plinth, into which is inlaid an oblong rectangular plaque of porcelain, peagreen in colour, entirely out of unison with the green of the vase itself. This circumstance more than ever draws attention to the weakness of the foot and stem. These doubts with respect to the foot and base have not been expressed in a spirit of carping criticism, but rather with the wish to extol the excellence of the vase itself, which could not be of higher quality or of a finer epoch. But look at the vase as you will, the weakness of its base is evident at once to the connoisseur, and might, if its presence were not commented upon, invite even an adverse criticism upon the entire vase.

In the Wallace Collection, Gallery XII., Case B, No. 121, is a similar vase. It has, however, no ormolu enrichments. It is undated. [See Illustration—Plate 14.

48-A Saucer.

Soft paste, bearing the date letter for the year 1763. Style and period of Louis XV. Diameter, $5\frac{1}{2}$ in.

This saucer is of the angled type, with a brilliant bleu-du-Roi border edged with gold. In the centre, painted in semi-transparent colours, is an exotic bird seated upon a tree trunk.

49-A Vase and Cover.

Soft paste, bearing the date letter for the year 1763, and the sign of the painter Dodin.

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was known formerly as "Vase à quatre cartels," or "Vase antique ferré (dit de Fontenoy)."

Full height, 17\frac{3}{4} in.; greatest width, 7\frac{1}{2} in.

The vase is oviform, with a short, wide, fluted neck and narrowing base, moulded below with a laurel wreath, and applied at its juncture to the body with a circle of large beads. The cylindrical lip to the neck is modelled in low relief with a lozenge and ball frieze. The cover is low, with a flattened fluted top, finishing above in a fir-cone handle. Around the body of the vase, as though suspended from four nails placed at intervals immediately below the neck, are the four cartels or panels modelled in full relief. In form each cartel has a semicircular top and base, with rectangular projecting sides. The extreme edge of each cartel is turned sharply outwards at a right angle, butting against the side of the next cartel, and linked to it by a square-shaped hinge passing through and connecting one with the other. Above and below the hinge pass rings. Attached to the upper ones are the cords that apparently hang the cartels to the vase by the nails about the neck, already mentioned. The rings below hang down. Above each of the four cartels, suspended from a neatly tied little riband, are swags of oak foliage; these are modelled as though hanging behind the cartel panels.

The ground colour of this vase is a vivid bleu-du-Roi, even in tone, with a fine equal glaze. The relief moulded portions, such as the swags, beads, rings, and hinges, etc., are in white relieved by gilding used reservedly. The principal panel is finely painted in brilliant semi-translucent colours by Dodin, and represents two figures love-making in a landscape, with cattle in the style of Boucher. The other panels are painted with single detached sprays of various flowers in the manner of Boucot.

The companion vase to this was sold in April, 1905, at Christie's for the sum of £4,200. It was described in the sale catalogue as "the property of a gentleman." The subject in place of the two figures making love depicted a shepherdess, sheep and a boy bagpiping in a landscape, a birdcage hanging on a tree to the left of the composition.

In the Wallace Collection, Gallery XV., Case B, No. 32, is a small vase of this shape—undated. In Gallery XVII., Nos. 16, 17, 21, and 22, four vases of the larger model, dated 1766; also in the wall-case in the corridor, between Galleries XX. and XXI., a set of three similar vases, Nos. 10, 11, 12, turquoise-blue ground, undated.

[See Illustration—Plate 15.

Plate 15.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1763, and the sign of the painter Dodin. Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was known formerly as "Vase a quatre cartels," or "Vase antique ferré (dit de Fontenoy)." Full height, 17\frac{3}{4} in.; greatest width, 7\frac{1}{2} in.







Plate 16.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1764. Period of Louis XV., in the so-called Louis XVI. style. Full height, 18½ in.; greatest width, 11¾ in.







50-A Sugar-Box and Cover.

Soft paste, bearing the date letter for the year 1763. Style and period of Louis XV. Height, $4\frac{1}{4}$ in.; width, $3\frac{3}{4}$ in.

This box is bell-shaped, with a convex cover, the handle of which is applied and formed as a double carnation in natural colours. The ground colour is a fine and brilliant bleu-du-Roi. On the body are two oval panels, each painted with exotic birds and foliage in translucent polychromatic colours.

51-A Vase and Cover.

Soft paste, bearing the date letter for the year 1764. Period of Louis XV., in the so-called Louis XVI. style. Full height, $18\frac{1}{2}$ in.; greatest width, $11\frac{3}{4}$ in.

The body of the vase is oviform, with an incurved neck and cylindrical lip, beneath which is a bead-pattern moulding, and against which rest at equal distances four fluted corbel brackets, each terminating in double rings; through these pass the wreaths of laurel foliage that festoon gracefully over the handles. The handles are of square-shaped section, and rise from the lip, to fall to the shoulders, when they again rise slightly, to fall again in an almost straight line to the base of the vase. Here the rectangular section of the handles is utilised in a form of zigzag frieze running round the body, and so linking as to form three diamond-shaped panels. Below this, arranged in a radiating manner, are tongue-shaped appliques. The stem is circular in section, fluted, and spreads to a foot which drops with a cylindrical moulding to the base. At the juncture of the body with the stem is a band of duplicated annular design. The cover is convex, grooved at the top, and surmounted with a cone-shaped knob formed as a group of oak foliage. The ground colour of the vase is gros-bleu, even in its application, but a little dry in glaze. The principal relief ornaments are gilt and burnished, whilst to relieve the monotony of the dark-blue, certain portions of the enrichments are reserved in white.

The principal panel is kidney-shaped, and placed high up upon the body of the vase. It is painted in semi-transparent colours with a camp scene in the manner of Morin. The composition represents a view on the borders of an encampment, in the foreground of which two soldiers, about to engage in a duel, the result of a game of cards, are being held back by two comrades and a girl. About the foreground, scattered in disorder, are military accoutrements and packs of cards. A view of the encampment is in the distance. The panel on the reverse side of the vase represents a detached bouquet of flowers.

In the Wallace Collection is a similar vase of smaller proportions, Gallery XXII., No. 15; it is undated: also in Gallery XV., Case A, No. 12, is another, though the zigzag ornaments at the base of the vase are omitted.

[See Illustration—Plate 16.]

52-A Bowl.

Soft paste, bearing the date letter for the year 1764, with the initial of the painter T. (his name is unrecorded).

Style and period of Louis XV.

Height, 3½ in.; diameter, 10¾ in.

This may be said to be the most popular form of Sèvres porcelain ever made for table use. The Duplessis feuille-de-choux work has its leaf form outlined in blue and gold. Over the surface of the bowl at irregular intervals detached sprays of various flowers are painted in transparent colours.

53-A Flower-Holder.

Soft paste, bearing the date letter for the year 1764, and the sign of the painter Sinsson. Period of Louis XV., in the so-called Louis XVI. taste.

This shape of jardinière was formerly known as the "Jardinière à éventail."

Full height, 101 in.; greatest width, 81 in.

The section of the flower-holder is an elongated oval of broken outline. It is composed of two parts, the stand and the holder itself. The smallest dimension of the holder is at the point where it fits into the stand. From here to the top lip it widens out in the shape of a fan. The edge of the stand drops almost perpendicularly to the base moulding. The shoulder is pierced à jour in four panels. The ground colour is of the finest translucent bleu-du-Roi, as seen on Vincennes porcelain. That the intention was in this case to make the ground colour represent lapis-lazuli is shown by the diagonal touches of the gilding-brush that appear all over its surface. These were supposed to represent the striations in the lapis-lazuli. It must, however, be admitted that the illusion is not very complete. The principal panels are oval, and are placed on either side of the body and at the ends. The front panel is brilliantly painted in semi-opaque polychromatic colours with a party of peasants enjoying a frugal meal. They are seated at a table in the garden of their cottage. The other panels are reserved in the white paste, and are gracefully decorated with detached sprays of flowers. Burnished and dull gilding is added to enrich the whole in the form of moulding, frames to the panels, etc.

[See Illustration—Plate 17.

Plate 18.

A Jardinière.

Soft paste, undated (about 1765). Period of Louis XV., in the so-called Louis XVI. style. This shape of jardinière is a slight variation of that known formerly as the "Caisse à fleurs B." Full height, $7\frac{1}{2}$ in.; greatest width, 12 in.

Plate 17.

A Flower-Holder.

Soft paste, bearing the date letter for the year 1764, and the sign of the painter Sinsson. Period of Louis XV., in the so-called Louis XVI. taste. Full height, $10\frac{1}{2}$ in.; greatest width, $8\frac{1}{2}$ in.









54-A Dinner Service.

Soft paste, bearing the date letters for the years 1764, 1769, 1770, and 1772, and the initials and signs of the following painters:—Hunij, Xrowet, Levé Père, Micaud, Thevenet sen., and Binet.

Style and period of Louis XV.

Like the splendid service described on page 27, the Duplessis style has been adopted throughout. In the border of the plates, however, the surface painting associates itself with the formation of the feuille-de-choux panels. The ground colour is turquoise-blue of the purest quality, the outline of the panels, etc., being heightened with touches of gold. Framing all the subject panels are continuous formal wreaths of laurel-leaves, which, in joining panel to panel, take either a single or double twist, thus forming annular wreaths; in most cases these are crossed with delicate branches of bay-leaves. The panels contain detached bouquets of flowers and fruit, painted in polychromatic, semi-translucent colours. It will be recognised that the decoration of the subject panels is the work of various painters.

The service comprises:-

Two jardinières (seaux).

Four smaller jardinières (seaux).

Four hexafoil stands.

Two sauce-tureens with covers and attached stands.

Two oval plateaux with double attached cups and covers.

Seven cups.

Two oval dishes.

Two circular dishes.

Four shell-shaped dishes.

Thirty-four plates.

55-A Jardinière.

Soft paste, undated (about 1765).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of jardinière is a slight variation of that known formerly as the "Caisse à fleurs B."

Full height, 7½ in.; greatest width, 12 in.

This was one of the most popular models for a flower-holder ever made at the Sèvres factory, and has probably been repeated with more variation of decoration than any other vase or jardinière. In form it may be said to resemble a miniature side-table or commode, swelling in its proportions towards the base. The lip is moulded. Leaf-pattern handles are at either end, whilst its four small feet are each formed as a small C-shaped scroll. The ground colour of this jardinière is gros-bleu, with reserved ornaments in white heightened with gold. In the channels that run from the lip to the feet are arranged a series of five circular medallions with leafage borders—these are in white and gold. The subject panel occupies nearly all the centre of the jardinière. It is brilliantly painted by Morin in semi-translucent polychromatic colour and depicts a scene on the seashore, with a fishing vessel in the middle distance. In the foreground are fishermen laboriously moving about casks and bales of goods under the direction of a foreman. [See Illustration—Plate 18.

Plate 19.

A Vase (one of a pair).

Soft paste, undated (about 1765—6). Style and period of Louis XV. This shape of vase was formerly known as the "Vase étrusque à cartel." Full height, 16 in.; greatest width, 8 in.







56-A Vase (one of a pair).

Soft paste, undated (about 1765–6).

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase étrusque à cartel."

Full height, 16 in.; greatest width, 8 in.

This vase exactly corresponds in shape with the vase described on page 50, No. 61, but has the addition of a cartel moulded in high relief, taking the place of the painted panel. This cartel is oval, with a cabled and bead pattern border, suspended from the top by a tastefully tied riband. This knot also holds the crossed stems of two branches of laurel that fall on the top of either side of the cartel. Among the leaves the riband ends of the knot hang in two loops until they pass through the handles of the vase.

The ground colour is gros-bleu, fine in colour and splendid in glaze, all the raised parts being gilt and burnished; the beaded moulding of the cartel, the riband apparently supporting it, and the cylindrical base to the stem are the only portions of the vase that are reserved in the white glaze. The subject in the cartel is painted, in the manner of Morin, in semi-transparent colours. It represents a quay-side, beside which is anchored a ship. Apparently half a gale is blowing, for the mast and rigging are bent by the wind. The commander stands on the right of the quay, giving orders to the crew, who appear to be unloading the cargo. The sea and an astonishingly fine sky form the background to the composition. The cartel on the reverse side of the vase is painted with three suspended wreaths of laurel, of roses, and cornflowers, tied by a mauve ribbon.

[See Illustration—Plate 19.

57-The Companion Vase.

Alike in all details to the above, save the principal panel, which here represents two sailors seated smoking, a third sailor is standing; five figures in the background.

58-Jardinière, on Pedestal (one of a pair).

Soft paste, unmarked (about 1765). Style and period of Louis XV. This shape of jardinière was known formerly as the "Jardinière à éventaille." Full height, $9\frac{1}{2}$ in.; greatest width, 7 in.

We are forced to describe first the pedestal of this jardinière, as from that part the upper portion takes its section. It is oblong in form, with rounded ends and hollow grooves at each corner. The shoulder of the pedestal slopes abruptly inwards, and at either end is shaped to a tripartite section. Here it is pierced, as are also the sides of the shoulder, with a shell-like opening. The feet splay somewhat outwards. The jardinière itself fits deeply into this stand, and takes the same section as the lip of the stand. From this it curves boldly outwards to the lip in the manner of a fan, but always preserving the same section as at the base. The top edge is slightly moulded.

The ground colour of this jardinière is, like the vases Nos. 37 and 74—bleu turquin pdle, that is washed in a translucent pale-blue glaze over the simple white ground. In this example it is closely covered with either a trellis or formal laurel swag design in gilding modelled by the burnisher.

The principal panel on the jardinière itself is fan-shaped and painted in somewhat opaque colours with a genre subject of children purchasing fruit from an old woman who is seated with her back towards the spectator, a basket in front of her. The other panels of the jardinière and its stand are occupied with detached sprays of various flowers, the work of Bertrand. Scroll feet of ormolu cast and chased have been added in England early in the nineteenth century, as also has the milled moulding of the lip, together with the metal liner.

[See Illustration—Plate 20.

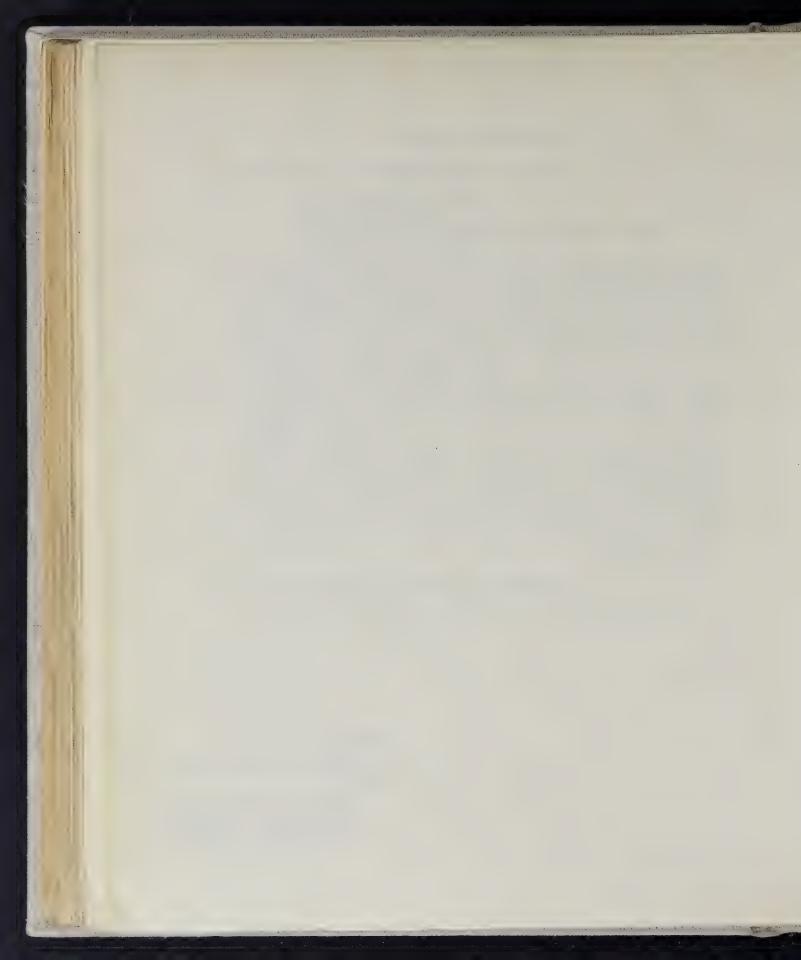
59-The Companion Jardinière and Pedestal.

The subject upon the principal panel represents two female peasants washing linen by a stream.

Plate 20.

A Jardinière, on Pedestal (one of a pair).

Soft paste, unmarked (about 1765). Style and period of Louis XV. This shape of jardinière was known formerly as the "Jardinière à éventaille." Full height, 9½ in.; greatest width, 7 in.







60-A Cup and Saucer.

Soft paste, unmarked (about 1765).

Style and period of Louis XV.

Height of cup, $2\frac{1}{4}$ in.; diameter of saucer, $5\frac{1}{4}$ in.

The cup is bell-shaped; the handle is daintily modelled as two intertwined dolphins. This cup and saucer, doubtless a single piece from a service, was probably made at the time of the death of the Dauphin, in 1765. The salient good points in the young Dauphin's life are symbolically portrayed in the various emblems depicted upon it. On the cup we see an oval medallion painted in grisaille with the profile portraits of Louis, Dauphin of France (brother of Louis XVI.), and Marie-Josèphe of Saxony (the second wife of the Dauphin). On either side are smaller medallions, painted in transparent colours with the heart of the Dauphin pierced with the arrow of Cupid, and the emblems of royalty, surmounted by the doves of peace. Between these cartels, painted in colours, are the reversed monograms of the House of Bourbon, superimposed upon the serpent of eternity, whilst between them are the spiritual flames symbolical of love. The cartels are suspended by daintily painted knots of blue riband, and are connected one with the other by festoons of pink roses.

The painting upon the saucer duplicates that upon the cup, with the exception that the three circular cartels contain respectively the emblems of the Dauphin of France, the Lion and Sceptre of Majesty, and the Pelican, in her piety symbolical of maternal care (of the State for its subjects). In the centre of the saucer are wreaths of roses, bay leaves and laurels, tied by a blue riband.

On the exterior of the saucer and inside the cup are elaborate and continuous festoons of oak foliage in gold, introducing the simplest *œil-de-perdrix* panels. Beneath the cup and saucer, painted in shades of blue, are the monograms "H. M."

The Marquis de Grollier, that eminent connoisseur and collector, has in his fine Collection a coverless sugar-box (sucrier) from the same cabaret, but in place of the portraits here seen, there is depicted a portrait of Louis XV.

The symbolical painting upon this charming cup and saucer has been the subject of considerable controversy, indeed even now its interpretation may be open to considerable criticism. However, the writer has consulted the known authorities in Paris, who most generously contributed their views. Nearly all came to the conclusion that this cup and saucer formed part of a cabaret made at the time of the death of the Dauphin (brother of Louis XVI.), in 1765. In all probability the remainder of the cabaret was painted with the portraits of the principal members of the Royal Family.

One item, however, remains unexplained, and that is the monogram "H. M." appearing both beneath this cup and saucer and on the *sucrier* belonging to Marquis de Grollier. Its presence means nothing, as the letters do not agree with any suitable name. The Count de Chavagnac is of the opinion they have reference to the donor of the *cabaret*.

G 2

61-A Vase.

Soft paste, unmarked (made about 1765).

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase étrusque à cartels."

Full height, 15\frac{3}{4} in.; greatest width, 8 in.

On first seeing this vase it would appear to lack a cover; but if looked at carefully it will be seen that the design is complete without it. Any form of cover that would conveniently rest upon the curiously-contrived neck would of necessity be so odd in shape as to be sure to detract from the dignity of the vase as it now stands.

The vase is egg-shaped, resting upon its smaller end; the shoulder slopes upwards to the top opening, which is without lip, but where it becomes suddenly octagonal in section. The handles are formed by the two facets on either side of the vase rising above the others, then falling backwards in a loop on to the shoulder; here they rest upon corbels shaped as short but stoutly-proportioned festoons of bay leaves. The thickness of the edge of the vase constitutes the thickness of the handles, which are here gilt and burnished. The vase has no stem, but rests upon a cone-shaped foot that at its edge drops cylindrically to the base. At the juncture of the body and foot is a cylindrical ring, around which are applied a row of beaded ornaments; these are gilt and burnished.

The entire ground colour of the vase is a fine gros-bleu, almost of a Vincennes quality in its clouded transparency. It is well and evenly glazed, but over the whole surface, in gold network, appears a design known as "marbling," from its formal resemblance to the marking of certain marble. The principal subject, a composition of figures in a landscape, is contained in a panel of similar form to the vase, and was probably painted by Morin himself. It represents a camp scene, in which a grenadier takes from the arms of his wife a baby boy, whom he proudly shows to a brother-soldier, a dragoon, who leans upon a barrel, to the woman's right. Some provisions are piled up in the foreground, beside which a dog stands barking; a little child near a table is seen in the middle distance.

The panel on the reverse side of the vase shows a military trophy.

[See Illustration-Plate 21.

Plate 21.

A Vase.

Soft paste, unmarked (made about 1765). Style and period of Louis XV. This shape of vase was formerly known as the "Vase étrusque à cartels." Full height, 15\frac{3}{4} in.; greatest width, 8 in.







62-A Vase and Cover.

Soft paste, unmarked (about 1765).

Style and period of Louis XV.

This shape of vase was known formerly as the "Vase bassinoire garni."

Greatest height, exclusive of mounts, $7\frac{1}{2}$ in.; width, 12 in.

This vase, now seen to greatest disadvantage perched upon an altar of ormolu, though unmarked is of a fine De-la-Fosse model, and of a type that relies solely upon its pureness of form and surface modelling for decoration. It is circular in section and may be described as resembling a classic lamp, the handles of which spring from its base, following the outline of the vase but widening in their ascent, and terminating at the top in bifurcated spirals. Running down the grooves of the handles and modelled in full relief are swags of conventional laurel foliage. Modelled in low relief around the base of the vase are duplicated acanthus leaves alternating with leaves of a species of palm. The cover is fluted and is surmounted by a handle.

The raised ornaments of the vase are reserved in white, as are also the handles, heightened with lines and modelling of gold. The ground colour is a brilliant though translucent turquoise-blue. Pencilled around the neck are leaf designs in gold. The mounts of ormolu now applied to the vase, though of Louis XVI. design, are probably of English workmanship.

63-A Tazza and Cover.

Soft paste, unmarked (about 1765).

Style and period of Louis XV.

Full height, 5½ in.; greatest width, 4 in.

The body of the tazza is in reality formed from a two-handled, angled cup, the handles of which have been removed. The cover is convex; the handle shaped as a dahlia. The ground colour is a fine clouded gros-bleu of an early type, about the surface of which is a vermicelle design in gold. In two reserved panels on the body and cover are painted in polychrome wreaths of various flowers, suspended by mauve ribands. Chased ormolu mounts in the style of the French Régence have been added in England in the early part of the nineteenth century.

64-A Vase.

Soft paste, unmarked (about 1765). Style and period of Louis XV. This shape of vase was known formerly as the "Vase bassinoire garni." Full height, $4\frac{8}{4}$ in.; greatest width, 9 in.

This vase exactly corresponds in shape with that described on page 51, No 62. The ground colour is a brilliant gros-bleu, with the leafage below, and handles reserved in white. These are heightened in effect with lines and details in gold. Metal-gilt mounts have been added to it: the whole rests upon a plinth of hard paste Sèvres porcelain bearing the mark of the period of Louis XVIII.

65-A Jardinière.

Soft paste, undated (about 1765). Style and period of Louis XV., and bearing the sign of the painter Fontaine. Full height, $2\frac{3}{4}$ in.; greatest width, $2\frac{3}{4}$ in.

This jardinière is rectangular in form, and of a type that was originally copied from the garden orange-tub. In this example the knobs that usually appear on the top edge have been ground off, as also have the feet. It has by the addition of mouldings of ormolu been converted into a plinth. The ground colour is a vivid apple-green, semi-translucent, and finely glazed. On each face is a reserved white compartment framed with arrangements of scroll-work in gold. In these compartments are painted detached sprays of flowers in polychromatic colours.

66-A Vase and Cover.

Soft paste, undated (about 1765). Style and period of Louis XV. Full height, $13\frac{1}{2}$ in.; greatest width, $8\frac{3}{4}$ in.

This vase, the third of its type in the Royal Collection, though a fine example, is incomplete, inasmuch as a cover of another vase has been adapted to it, and the biscuit plaque that should figure on one side of the body has been ground off to make way for a metal-gilt clock-dial which has been added. The biscuit cartel on the corresponding side of the body remains, but, curiously enough, the relief portrait of Louis XV. has been removed, and the profile portrait of Louis XVI. has been substituted in ormolu cast and chased. Doubtless this alteration, as well as the addition of the clock-dial, was made in the latter part of the reign of Louis XVI., though the foot mount to the vase appears to be of more recent date. The surface decoration exactly corresponds to that of the vase described on page 36, No. 42.

Plate 22.

A Vase and Cover.

Soft paste, unmarked (about 1765). Style and period of Louis XV. This shape of vase was known formerly as the "Vase bouc à raisins." Full height, 13\frac{3}{4} in, ; greatest width, 8\frac{1}{2} in,







67-A Vase and Cover.

Soft paste, unmarked (about 1765). Style and period of Louis XV. This shape of vase was known formerly as the "Vase bouc à raisins." Full height, $13\frac{3}{4}$ in.; greatest width, $8\frac{1}{2}$ in.

This vase, undoubtedly one of a pair, is of characteristic Louis XV. form, classic influence alone asserting itself in the foot and handles; the body is pear-shaped, standing upon the smaller end. The foot is circular in section, and spreads towards its base. It is ribbed, and has at the juncture of the stem and body a ring of beading; the neck is almost cylindrical, and of the same proportions as the base; the cover curiously formed as a ball fitting within its lips. The handles are shaped as two boldly modelled goats' heads, holding in their mouths bunches of grapes.

The ground colour of the whole vase, with the exception of the painted panels, handles and details of the foot, is a fine brilliant bleu-du-Roi, of an early and somewhat clouded type. The details of the handles are gilt and burnished, as are the raised ribs upon the stem. The principal panel is egg-shaped, and placed upon the fullest part of the body. It is painted in semi-transparent polychrome colours in the manner of Dodin, and represents two Cupids seated upon a panoply of martial attributes; one Cupid draws from its sheath a sword; the other, to the right, holds a classic helmet; above both Cupids spread the branches of an oak-tree, its foliage already turned by the first touches of autumn. In the background is a landscape, gilded by the clouds of the evening's after-glow.

The panel on the reverse side of the vase contains a military trophy.

[See Illustration-Plate 22.

68-A Set of Twelve Plates.

Soft paste, undated (about 1765). The subject panels were probably painted by FALOT. Style and period of Louis XV.

The plates may be described as hexafoil in shape. The ground colour of the borders is a delicate turquoise-blue œil-de-perdrix, upon which are six reserved compartments connected one to the other by narrow reserved bands. These, as well as the outlines of the compartments, are finely painted in polychromatic colours with continuous garlands of laurel foliage. In three of these compartments are kidney-shaped panels, each finely painted with the attributes of Cupid. The different centre panels are painted in semi-transparent colours with figures of Cupid carrying emblems representative of the following:—Spring, Summer, Autumn, Winter, Earth, Fire, Land, Water, Music, Tragedy, Comedy, and Love.

69-A Set of Eighteen Plates.

Soft paste, unmarked (about 1765), bearing the initials of the gilder Le Guay, also the initial of the painter Boucot.

Style and period of Louis XV.

The borders of turquoise-blue and gold exactly duplicate those of the plates described on page 26, No. 29. The centres in this example, in place of the cobalt-blue decoration seen on the others, have a rustic gilt monogram "L. R."

Plate 23.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1766. Style and period of Louis XV. This shape of vase was formerly known as the "Vase à panneaux." Full height, 18\frac{3}{4} in.; greatest width, 10 in.







70-A Vase and Cover.

Soft paste, bearing the date letter for the year 1766.

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase à panneaux."

Full height, 18\frac{3}{4} in.; greatest width, 10 in.

The body of the vase is a true oviform, although at the top the line is broken by a shoulder sloping away at an acute angle and rising gradually to the neck. The lip moulding projects and is gadrooned, the cover fitting within it. The cover is convex and radiatingly fluted from its simple oviform handle. The handles of the vase take the form of flat rectangular straps, extending from the lip to the base, following its general outline and lying against the sides, except about the centre, where by apparently folding back, then continuing a second time, they leave an aperture à jour. Through this opening, as though hung from a peg, on the shoulder of the body, on either side of the handles, is a festoon of laurel foliage modelled in high relief. Down either strap handle and in the fluted channels of the cover run a series of applied bosses which enlarge and diminish in size according to their placement on the vase. A single boss is also placed in the centre of the neck, immediately below the lip. This materially alters the formation of the neck panel, as round this boss is a concentric flat moulding. The base of the vase is also elaborated by ridges radiating from the extreme base and placed in the alternate order of one long and one short. The stem is short and swells to a circular base, finishing in a reeded cylindrical moulding.

The general ground colour is a brilliant turquoise-blue, evenly disposed, but a trifle wanting in glaze; by raised mouldings in burnished gold it is divided into compartments, which are enriched by carefully drawn festoons of flowers in gold, the details being worked with the burnisher. Only certain small portions of the gadroon-patterned lip are reserved in the white ground. The handles and all other raised ornaments are in burnished gold. The principal panel is oval in form and placed upon the upper part of the body of the vase. The subject is painted with a full palate of semi-transparent colours, strong and complicated in their rendering. It represents a Turkish bride, new to the harem, listening with languor to two Orientals who are endeavouring to entertain her with song and music. Behind her are two attendants. All are garbed in some unknown costume that seems to embrace all fashions known from China to Peru. A heavily draped mauve curtain forms the background. The subject on the reverse side of the vase represents a detached spray of flowers.

[See Illustration—Plate 23.]

71-A Cup.

Soft paste, bearing the date letter for the year 1767. Style and period of Louis XV.

The cup is $3\frac{3}{4}$ in. high.

This cup is bell-shaped, the ground colour being a fine even turquoise-blue semé with gold spots. The panel is kidney-shaped, on which is painted, in translucent polychromatic colours, a Cupid, probably by Chabry.

72-A Bowl.

Soft paste, bearing the date letter for the year 1767, and the initials of the painter Chapuis sen.

Style and period of Louis XV. Height, 3 in.; diameter, $6\frac{1}{2}$ in.

The ground colour is an even turquoise-blue semé with gold spots. On either side are kidney-shaped panels, with exotic birds and branches of foliage painted in semi-transparent polychromatic colours.

73-A Vase and Cover.

Soft paste, bearing the date letter for the year 1767. Style and period of Louis XV.

This shape of vase was formerly known as "Vase ovale mercures."

Full height (inclusive of lip mounts), 14 in.; greatest width (inclusive of handles), 13\frac{3}{4} in.

This vase exactly corresponds in its modelling and outline with that described on page 70, but alterations in its construction have been made by the addition of a raised lip mount of ormolu, and ormolu masks of satyrs which replace the original twisted rustic stems handles. The original handles must have been ground away in order to apply the ormolu mask handles now in position. The body of the vase is of oblong oval section, and in shape may be likened to a tureen standing upon a short spreading foot. The body has applied tripartite bands with four larger corbel bands. The shoulder is quite rectangular, and around its centre applied in full relief is a fluted rustic stem. This at either end twists acutely upwards. At this point it is also tied with a narrow riband that spirally entwines its entire length, finishing in a bow in front, while it also ties the branches of laurel leaves that, alternately with the riband, twist about the stem. The lip moulding curves slightly outwards, and is enriched with an egg-and-tongue frieze. The cover rises dome-like, and is of equal proportions to the vase itself. It has four trellis panels pierced à jour, divided by radiating concave bands. It is here curious to note that in place of the biscuit plaques apparent on the other vase of this type in this Collection, we find here substituted oval plaques of hard paste porcelain, on which are Cupids painted in polychrome. In both examples the same scheme of bleu-du-Roi and gold enriches the body, though on this vase reserves in the white porcelain are more plentifully used. The ormolu mounts throughout, though fine in quality and executed in the Louis XVI. style, appear to be of English workmanship of the early part of the nineteenth century.

74-A Vase and Cover.

Soft paste, bearing the date letter for the year 1767 and the sign of the painter Noël..

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase à côtes torses de côté."

Full height, 16 in.; greatest width, 81 in.

The charming simplicity of this specimen, together with the comparatively early date of its manufacture, render it an important link in the Royal series. The model was a favourite one of Duplessis, and though this example may not be one of the earliest of the form known, the transparency of the ground colour, together with the clearness and brilliancy of the flower painting, renders it a very desirable example.

The vase is of simple urn-shape construction, with a shoulder tapering to the lip, which swells slightly outwards. The stem is short and spreads to a circular foot, the outside moulding of which drops cylindrically to the base. At the junction of the body and stem is a gadrooned moulding. The base is a restoration. The surface of the vase is occupied by twelves ridges, semicircular in section, twisted spirally around it. These have a ground colour of bleu turquin pâle, pale, delicate and transparent, as in the vases Nos. 37 and 58. A gilt line at either side of the ridges completes the decoration. The reserved white surfaces between are finely painted with continuous garlands of various flowers. The handles of the vase have been applied in ormolu cast and chased, and represent the bearded masks of goats. There is also applied to the lip a gadrooned pattern border of the same material, and a beaded moulding around the foot. All these metal enrichments, however, appear to belong to the following reign, and scarcely represent the actual period of the manufacture of the vase.

[See Illustration—Plate 24.]

Plate 24.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1767 and the sign of the painter Noël. Style and period of Louis XV. This shape of vase was formerly known as the "Vase à côtes torses de côté." Full height, 16 in.; greatest width, $8\frac{1}{2}$ in.







Plate 25.

A Jardinière (one of a pair).

Soft paste, bearing the date letter for the year 1768, and the initial of the painter Asselin. Style and period of Louis XV. This shape of jardinière was formerly known as the "Caisse-à-fleurs." Full height, 5\frac{3}{2} in.; greatest width, 8\frac{1}{2} in.







75-A Jardinière (one of a pair).

Soft paste, bearing the date letter for the year 1768, and the initial of the painter Asselin.

Style and period of Louis XV.

This shape of jardinière was formerly known as the "Caisse à fleurs."

Full height, 5\frac{3}{4} in.; greatest width, 8\frac{1}{2} in.

In form the jardinière is oblong, and rectangular in section, each face somewhat hollowed and bombé in the centre; the corners project and are semicircular, the whole tapering slightly towards the base. The lip is broken in its outline by a series of curves, with shell-like formations at the corners. A like form, but more pronounced, is in the centre of the stand at the base, the corners of which drop cylindrically.

The ground colour is a fine even *vert-pomme* in its early semi-transparent manner, with simple lines and touches of gold. The gilding also appears on the corners and base of the reserved white shell forms.

The principal subject is contained in an almost rectangular compartment on the front of the jardinière, framed in a simple flat band of gold, upon which a burnished design of scroll-work is noticeable. The subject itself is happily chosen from a picture by Boucher, depicting a shepherdess seated in the shade of an oak-tree fondling a lamb, and in deep conversation with a recumbent peasant on her left. In the distance are seen farmbuildings. The colours used are remarkably transparent, and show little of the *gouache* effect as seen in later subject paintings. On the reverse side the jardinière is painted with a landscape containing figures and buildings.

[See Illustration—Plate 25.

76-The Companion Jardinière.

The subject upon the principal panel represents a group of peasants similar to those described above, but differently posed.

77-A Cup and Saucer (from a service).

Soft paste, bearing the date letter for the year 1768, and the sign of the painter Thevenet sen.

Style and period of Louis XV.

The cup is $2\frac{5}{8}$ in. high; saucer, $5\frac{1}{2}$ in. in diameter.

Cylindrical cup and angled saucer. Apple-green ground colour. A circular panel is on the saucer, and an oval panel upon the cup. These panels are painted in translucent polychromatic colours with detached sprays of flowers. The panels are bordered by gilt floral work.

78-A Cup and Three Saucers

From the same service as No. 77, bearing the date letter for the year 1768; the cup is cylindrical, the saucers angled.

79-A Vase (one of a pair).

Soft paste, bearing the date letter for the year 1768.

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase a col cylindrique."

Full height, 13½ in.; extreme width, 6 in.

The body of the vase is conventionally oviform, with a largely proportioned cylindrical neck, the lip moulding of which projects in a smaller cylindrical form. The handles take the shape of twisted rustic branches slightly rising from the lip to terminate upon the shoulder of the body in half-leaf form. The stem is short and spreads to the circular base, at the edge of which is a reeded moulding and rectangular drop to the ground.

The ground colour of the vase is a fine even, though opaque apple-green, brilliant and of lustrous glaze; the mouldings of the lip, base, and details of the handles are reserved in white, outlined and worked in burnished gold. There is also burnished gold leafage placed about the body of the vase. The principal panel is kidney-shaped and placed upon the upper part of the body of the vase; it is very finely painted in semi-translucent poly-chromatic colours, indisputably by Dodin, though unsigned. The subjects show a shepherd and shepherdess seated under the shady branches of an old tree. Lovingly does the peasant instruct his appreciative little female companion to play upon the pipe, for he, seated behind her, has his arms about her neck and his fingers upon the notes of the pipe he holds daintily to her lips. His shepherd's-crook lies beside her, whilst at her feet graze the sheep, inattentive to the music that is apparently being produced. The panel on the reverse side of the vase contains a trophy of gardening implements.

In the Wallace Collection are two pairs of vases of this form: in Gallery XII., Case C, Nos. 150 and 151, a pair with the apple-green ground colour, and in the case between the Galleries XX. and XXI., Nos. 1 and 2, a pair of like vases with a turquoise-blue ground colour. Both pairs are undated. [See Illustration—Plate 26.

80-The Companion Vase.

Alike in all details save the subject in the principal panel, which represents a peasant and a youth bird-catching.

Plate 26.

A Vase (one of a pair).

Soft paste, bearing the date letter for the year 1768. Style and period of Louis XV. This shape of vase was formerly known as the "Vase a col cylindrique." Full height, 13½ in.; extreme width, 6 in.







Plate 27.

A Vase.

Soft paste, undated (about 1768), but inscribed with the initials of the gilder Le Guay. Style and period of Louis XV. Greatest height, $16\frac{1}{2}$ in.; extreme width, 9 in.







81-A Vase.

Soft paste, undated (about 1768), but inscribed with the initials of the gilder Le Guay. Style and period of Louis XV.

Greatest height, 161 in.; extreme width, 9 in.

The body of the vase diverges from the true oviform by the suggestion of a slight hollow in the centre, giving to it a pear-shaped appearance. The neck is conventionally fluted. The lip delicately moulded with a formal leaf-pattern. The handles spring upwards from the shoulder in an asparagus leaf form, finishing in pendant rings. Beaded straps converge from these handles, running almost parallel to the body of the vase to the base, and attached by two rectangular brackets. The base of the body is moulded with acanthus leaves. As though hung from handle to handle, is a moulded swag of laurel foliage dividing the body into two parts. The foot is circular, spreading to a laurel foliage frieze at the base. It finally rests upon a square-shaped plinth. The ground colour of the vase is a fine even bleu-du-Roi, sufficiently relieved with reserves of white, the body being additionally enriched with gilded oak branches: all the relief ornaments are gilt and burnished. The principal panel is placed high up on the body of the vase and is of depressed pear-shaped formation. It is painted, in semi-transparent polychromatic colours, with a scene that suggests the luxuriousness of the East. By the side of a lake, resting in the shadow of a palm, is seated a lady in Turkish costume; by her side a little child laughingly holds out his arms to a female attendant who is plucking a rose from a bed of flowers. The panel is possibly the work of Dodin. [See Illustration—Plate 27.

82-A Vase (one of a pair).

Soft paste, undated (about 1768), and bearing the sign of the painter Dodin. Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was known formerly as the "Vase chapelet." Full height, $9\frac{1}{2}$ in.; greatest width, $5\frac{3}{4}$ in.

In form the vase may be likened to a classic urn, around the centre of which runs a rectangular moulding. To this, at the side, are attached the handles; these rise to the height of the shoulder, to fall again to the base of the vase, where they diminish in size. They lie close to the body, but are detached from it, the space between being occupied by a series of beads. At the lip is a beaded moulding. At the juncture of the body and stem is a spheroidal knob, also encircled by a beaded moulding. The base is circular in section, spreading to the foot, where it drops cylindrically. The ground colour is a somewhat opaque bleu-du-Roi, the handles and principal mouldings being gilt and burnished. Certain portions of the vase, as, for instance, the beads, etc., are reserved in the white glaze. The principal panel is oval in shape, and is placed in the centre of the body. It is finely painted by Dodin with the recumbent nude figure of Diana resting in the shade of an oak-tree. At her feet are two hounds and a trophy of dead game. The panel on the reverse side of the vase contains a detached group of fruit and flowers.

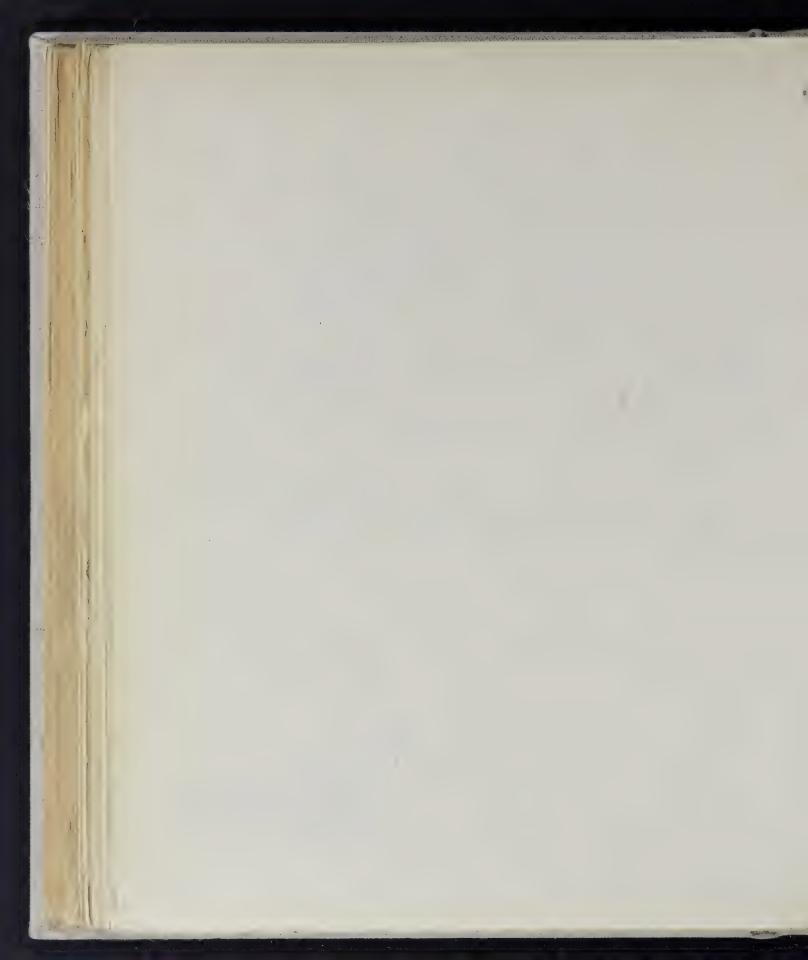
83-The Companion Vase.

This vase is alike in all details to the one just described, save that the painting in the principal subject panel depicts Venus discovered asleep. At her feet sport doves.

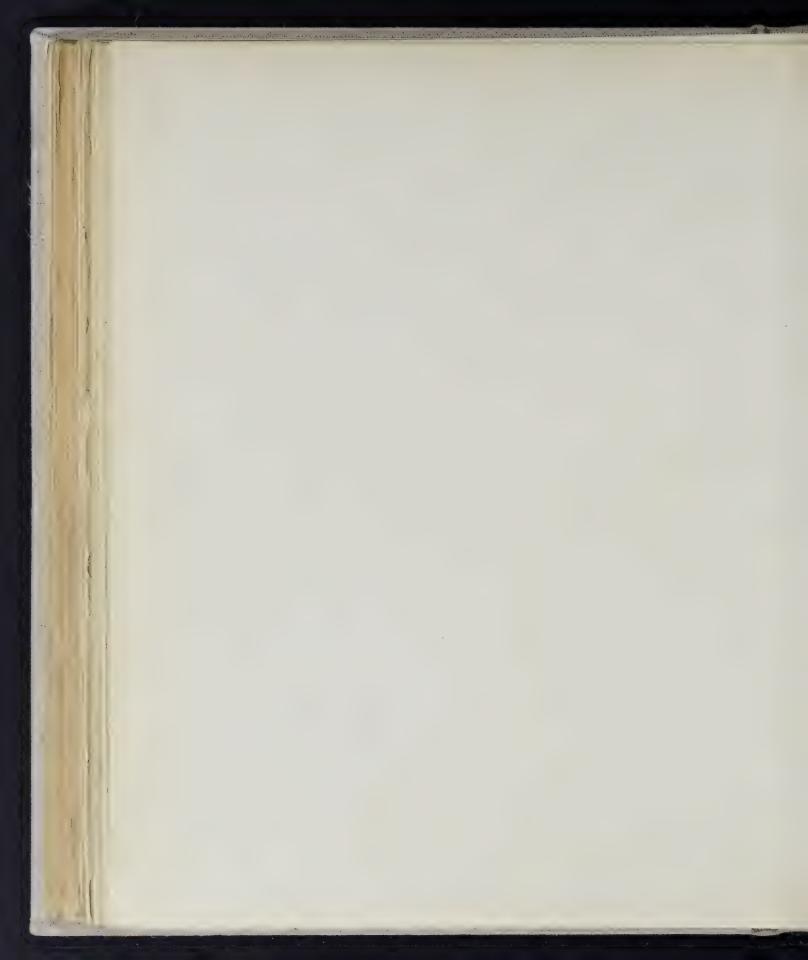
Plate 28.

A Vase and Cover.

Soft paste, unmarked (about 1768). Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was formerly known as the "Vase fils et ruban." Full height, $17\frac{1}{2}$ in.; greatest width, $10\frac{1}{2}$ in.







84-A Vase and Cover.

Soft paste, unmarked (about 1768).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of wase was formerly known as the "Vase fils et ruban."

Full height, 17½ in.; greatest width, 10½ in.

The body of the vase is egg-shaped, resting upon its tapered end; the stem is stout and broadly fluted, spreading to a circular base. The lip is cylindrical, and applied with a fluted rod in half relief, about which is moulded a spirally twisted riband. The cover is convex and finishes above in a fir-cone-shaped handle. The handles at the side of the vase spring from the decorated ring that surrounds the stem at its juncture with the body. They follow the line of the body of the vase, extending gradually three-quarters the way up, where they finally curl over and bifurcate. Their outside is moulded to represent formal bay-leaves.

The predominating ground colour is apple-green (vert-pomme), but relieved by reserved white bands on the handles and on other details of the decoration. Additional enrichments in the form of sprays of oak and other leaves are disposed over the green ground. The rod and riband moulding around the lip of the vase, also the formal bay-leaves running down the side handles, are in burnished gold, as are also details of the base. The principal panel is egg-shaped and is placed in the centre of the body of the vase. It is painted in semi-transparent colours with a camp scene, if not actually by, certainly in the manner of Morin. The composition depicts in the middle distance a tent partly supported by the branches of an oak-tree; outside the tent, seated by a table, are soldiers, with a waiting-maid and a child, apparently in discussion after the finish of a game of cards. In the foreground an incensed soldier, endeavouring to draw his sword, is held back from the argument by a man and maid. In the foreground is an overturned pitcher and a dog barking vigorously at the scuffle progressing. This completes the picture. The panel on the reverse side of the vase shows a suspended military trophy.

[See Illustration—Plate 28.]

85-Vase and Cover (one of a pair).

Soft paste; made aout 1768 (undated).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of wase was known formerly as the "Vase à quatre cartel," or "Vase antique ferré (dit de Fontenoy)."

Full height, $17\frac{1}{4}$ in.; greatest width, $7\frac{1}{2}$ in.

This vase, save for its smaller proportions, is exactly similar in form to the first vase of

this type, described on page 42, No. 49.

The ground colour of the vase is an even vert-pomme, but enriched in places with gilded swags of oak foliage. Gold is lavishly used in its raised ornaments, the handle to the cover, the channelling in the neck and base, the rings, the moulded oak swags and circle of beads at the base of the body being gilt and burnished. On the foot wreath, hinges, cords, and three lesser cartels, the reserved white paste is alone visible. A curious and not altogether pleasing enrichment to the moulded lozenge and ball frieze lip of the vase is the addition of a ground colour of vivid opaque turquoise-blue. The combination of colour, though occasionally used with success, has in this case failed in its intention to please. The principal panel of the cartel is painted in semi-translucent colours probably by Gerrard. and represents a boy swinging a girl. There is a background of a terrace and trees, the subject being possibly suggested by the celebrated picture "Les Hasards heureux de l'Escarpolette" of Fragonard. The side panels are painted with three intertwined wreaths of roses, violets and laurels, whilst the back panel is painted with detached flowers.

In the Wallace Collection, Gallery XV., Case B, No. 32, is a small vase of this shape undated. In Gallery XVII., Nos. 16, 17, 21 and 22, are four vases of the larger model, dated 1766; also in the wall-case in the corridor, between Galleries XX. and XXI., is a set of three similar vases—Nos. 10, 11, and 12—turquoise-blue ground. These are undated.

[See Illustration—Plate 29.

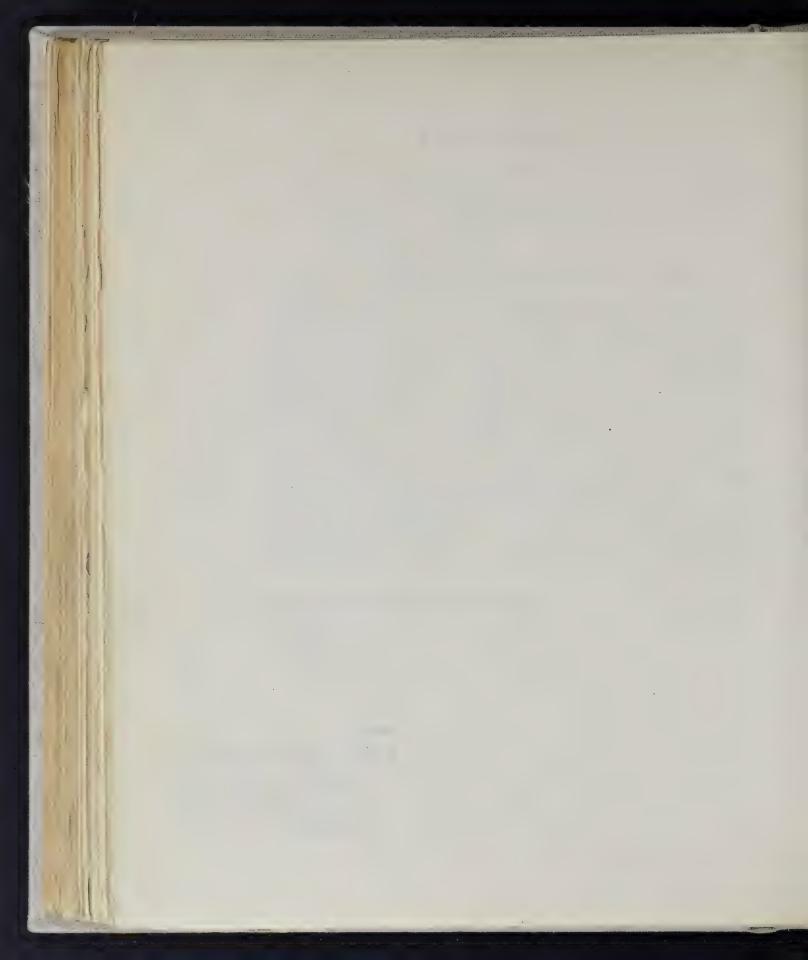
86-The Companion Vase and Cover.

The subject upon the principal cartel represents a girl and a youth playing blind-man's-buff.

Plate 29.

A Vase and Cover (one of a pair).

Soft paste, made about 1768 (undated). Period of Louis XVI, in the so-called Louis XVI. style. This shape of vase was known formerly as the "Vase a quatre cartels," or "Vase antique ferré (dit de Fontenoy)." Full height, $17\frac{1}{4}$ in.; greatest width, $7\frac{1}{2}$ in.





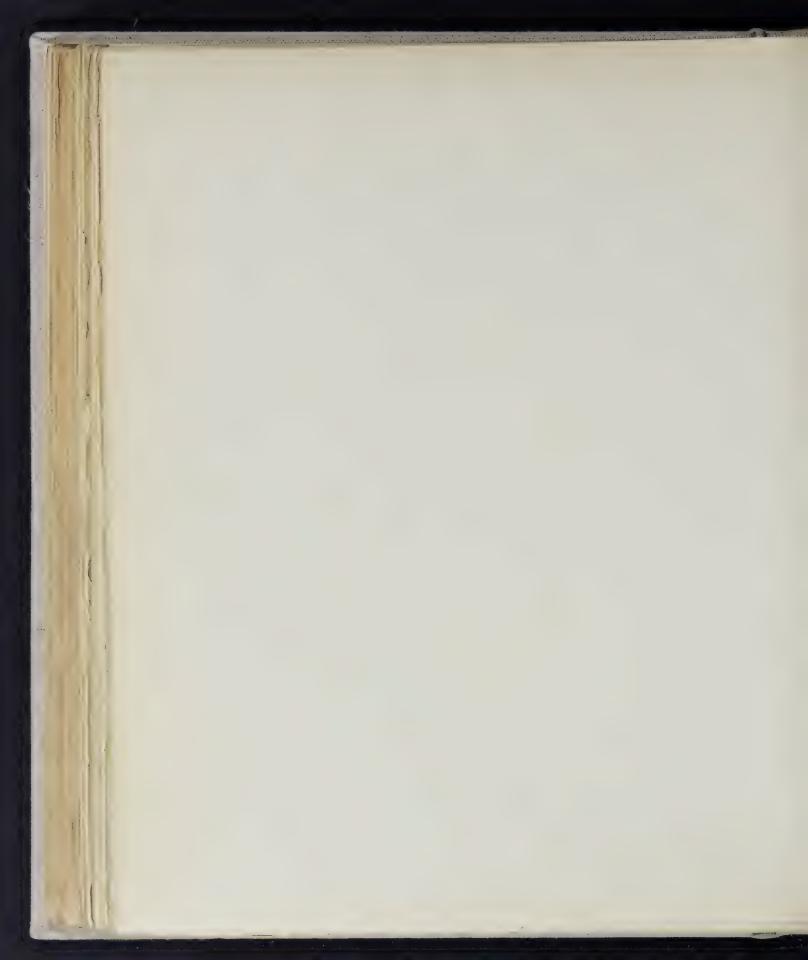


Plate 30.

A Vase and Cover.

Soft paste, undated (about 1768). Period of Louis XV., in the so-called Louis XVI. style. Full height, 8 in.; greatest width, 12 in.







87-A Vase and Cover.

Soft paste, undated (about 1768).

Period of Louis XV., in the so-called Louis XVI. style.

Full height, 8 in.; greatest width, 12 in.

The shape of this vase might well be described as resembling a bisected egg, the shoulders springing at right angles from the bisected edge. The handles, applied at either end in celery-branch form, rise just above the level of the vase's lip, and from there follow in a gentle line the outside edge of the vase to the extreme juncture of the body and stem. The stem is short and oval, finishing at its base in a moulding semicircular in section, and with a short cylindrical drop to the base. The cover is oval and convex, fitting into the lip of the vase. The handle at the top is formed as a depressed knob. The moulded and pierced ornaments take the form of guilloche design pierced à jour around the shoulder of the vase. Designs of conventional bay leaves run down the outside of the handles, where at their base they are modelled to represent celery leaves.

The ground colour is vivid bleu-du-Roi, somewhat cloudy in its application, but nevertheless intense in colour. Gilded bay leaves and formal laurel foliage are added to the blue surface. The handles are reserved white, as are also details of the shoulder and base, but also enriched with gilding. The principal panel is oval in form, and on it is painted in semi-transparent colours a shipping scene in the manner of Morin, in which an extremely youthful-looking officer is giving commands to a kneeling seaman; other sailors in the middle distance are apparently mending barrels and casks, whilst in the background appears the sea. The panel on the reverse side of the vase depicts a river scene with a bridge.

[See Illustration—Plate 30.

88-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1768).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was known formerly as the "Vase à quatre cartels" or the "Vase antique ferré (dit de Fontenoy)."

Full height, $15\frac{3}{4}$ in. (inclusive of lip mount); greatest width, $5\frac{1}{4}$ in.

This vase exactly resembles all of its form described, also in its general ground colour scheme; it differs only in the application of the gilding and in the shape of its principal panel, which by a frame of gold is formed into an upright quatrefoil. A ground colour of vivid turquoise-blue is also added to the lozenges and balls upon the frieze about the lip. The gilding is used sparingly, with a more restrained effect, the reserved white ground being visible upon the foot, etc. The principal subject is painted in semi-transparent colours, and depicts an itinerant bagpiper standing playing the pipes and manipulating with his right leg two marionettes; an extensive landscape forms the background; an audience of two admiring peasant children are at the side. The lesser panels are painted with trophies of musical instruments and detached sprays of flowers.

In the Wallace Collection, Gallery XV., Case B, No. 32, is a small vase of the same shape as the above—undated. In Gallery XVII., Nos. 16, 17, 21, and 22, are four vases of a larger model, dated 1766; also in the wall-case in the corridor, between Galleries XX. and XXI., is a set of three similar vases, Nos. 10, 11, and 12, turquoise-blue ground. They are undated.

[See Illustration—Plate 31.

89-The Companion Vase and Cover.

The subject upon the principal cartel represents a female itinerant musician carrying a hurdy-gurdy and a baby, and leading a small boy.

90-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1768.

Style and period of Louis XV.

The cup is $2\frac{1}{2}$ in. high; the saucer $5\frac{1}{2}$ in. in diameter.

The cup is bell-shaped, with double twisted rustic handle; concave saucer. Pale translucent green and white αil -de-perdrix ground colour, with simple gilded borders. A circular panel upon the saucer and an oval panel upon the cup are sketchily painted with landscapes and river scenes, possibly by Bouchet.

Plate 31.

A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1768). Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was known formerly as the "Vase à quatre cartels," or the "Vase antique ferré (dit de Fontenoy)." Full height, 15\frac{3}{2} in. (inclusive of lip mount); greatest width, 5\frac{1}{2} in.

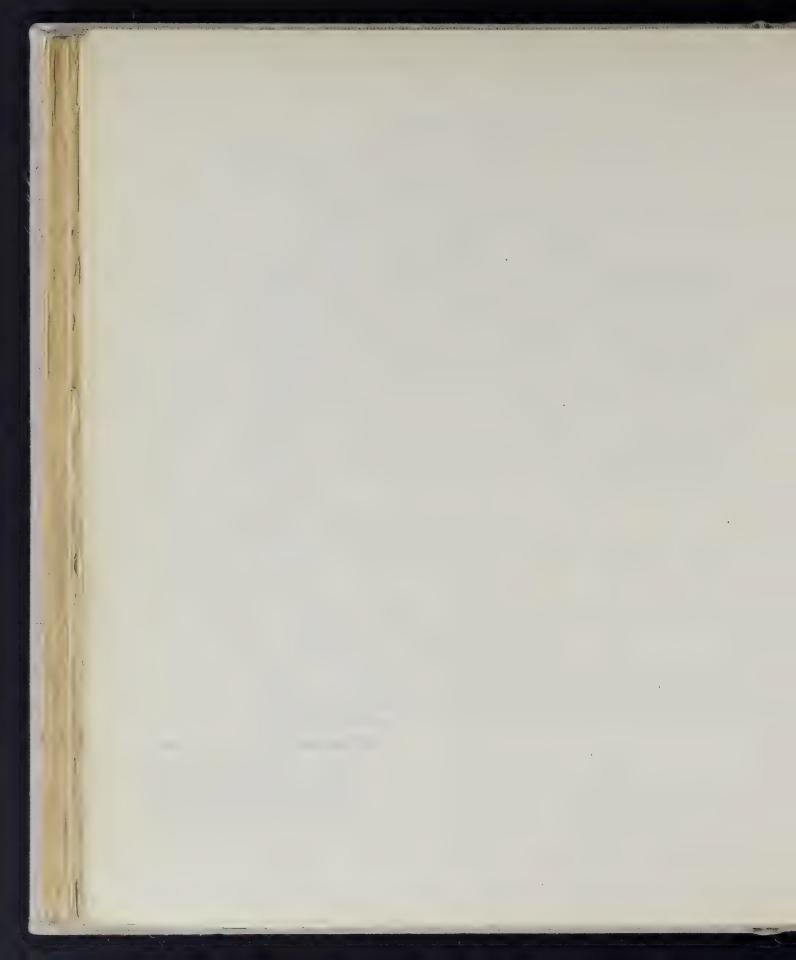


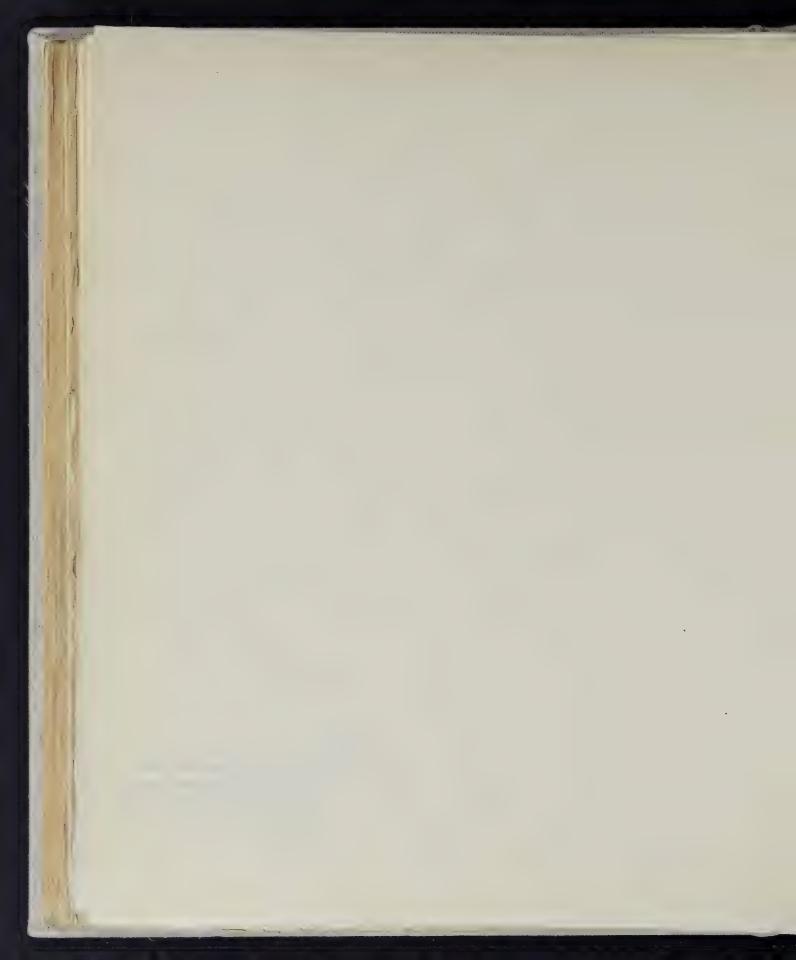




Plate 32.

A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1768). Style and period of Louis XV. This shape of vase was known formerly as the "Vase à panneaux." Full height, 19\frac{3}{4} in.; greatest width, 9\frac{1}{3} in.







91-A Sugar-Box and Cover.

Soft paste, unmarked (about 1768), bearing the sign of the painter Thevenet sen. Style and period of Louis XV. Height, 4 in.; width, $3\frac{3}{4}$ in.

The ground colour is apple-green, with palm leaves and festoons of flowers in gold. Kidney-shaped reserved panels are painted in translucent colours with detached sprays of flowers.

92-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1768).

Style and period of Louis XV.

This shape of vase was known formerly as the "Vase à panneaux."

Full height, 19\frac{3}{4} in.; greatest width, 9\frac{1}{4} in.

This and its companion vase exactly resemble in form those of the type already described. The ground colour is a fine bleu-du-Roi, but in this case is presented with an undecorated surface. Burnished gold is lavishly used in its enrichment, including the bosses, which in the other vases are left in the reserved white. The principal panel is oval in form, and is placed high up on the body of the vase. It is finely painted, in semi-translucent colours, with a coast scene, in the manner of Morin. The scene represents a quay, about which is strewn cargo in sundry forms. Two sailors, seated to the left of the composition, are listening to the commands of an officer, who points to a group of sailors gathered round a cauldron of heated tar in the middle distance. In the background the mast of a ship, a calm sea, and glowing sky complete the picture. The subject on the reverse side of the vase represents three suspended wreaths, of roses, cornflowers and violets, tied with a mauve riband.

In the Wallace Collection similar vases are to be seen in Gallery XII., Nos. 57 and 58, bearing the date letter for the year 1765; in Gallery XV., Case B, No. 33, undated; and Gallery XVII., No. 18, also undated.

[See Illustration—Plate 32.

93-The Companion Vase and Cover.

It is an exact pair to the vase already described; the subject painting of the principal panel, however, here represents a quay scene, in which an officer is checking the loading of a vessel; the stern of a ship and a fort are seen in the distance.

94-A Vase (one of a pair).

Soft paste, unmarked (about 1768). Style and period of Louis XV. This shape of wase was known formerly as the "Vase Cyprès Turtado." Greatest height, $13\frac{1}{2}$ in.; greatest width, $7\frac{1}{2}$ in.

The shape of the main body of the vase may be described as an inverted pear with a flattened top: here its form is broken by a series of mouldings, finishing above in a trumpet-shaped lip. The handles take the form of branches of acanthus leaves lying flat to the side of the vase, which spread upon the shoulders, where they are joined to a reeded ring running around the neck. This ring-moulding is modelled as though bound with a ribbon. The base is circular in section, spreading towards its square-shaped plinth.

The ground colour of the vase is of an even, though opaque, bleu-de-Roi, fine in its glaze and of a rich quality. Upon this ground-work, variously disposed, are branches and festoons of oak foliage. Details of the handle-mouldings, etc., are reserved in white enriched with burnished gilding.

The principal panel is oval in form and is placed evenly in the centre of the body. It is painted in semi-translucent colours, probably by Dodin. The scene is a formal garden, in which are seated two figures, apparently a lady of the seraglio and her attendant. Both are habited in Turkish costume, although the youthful attendant has a Nubian cast of countenance. The panel on the reverse side of the vase depicts a musical trophy.

[See Illustration—Plate 33.

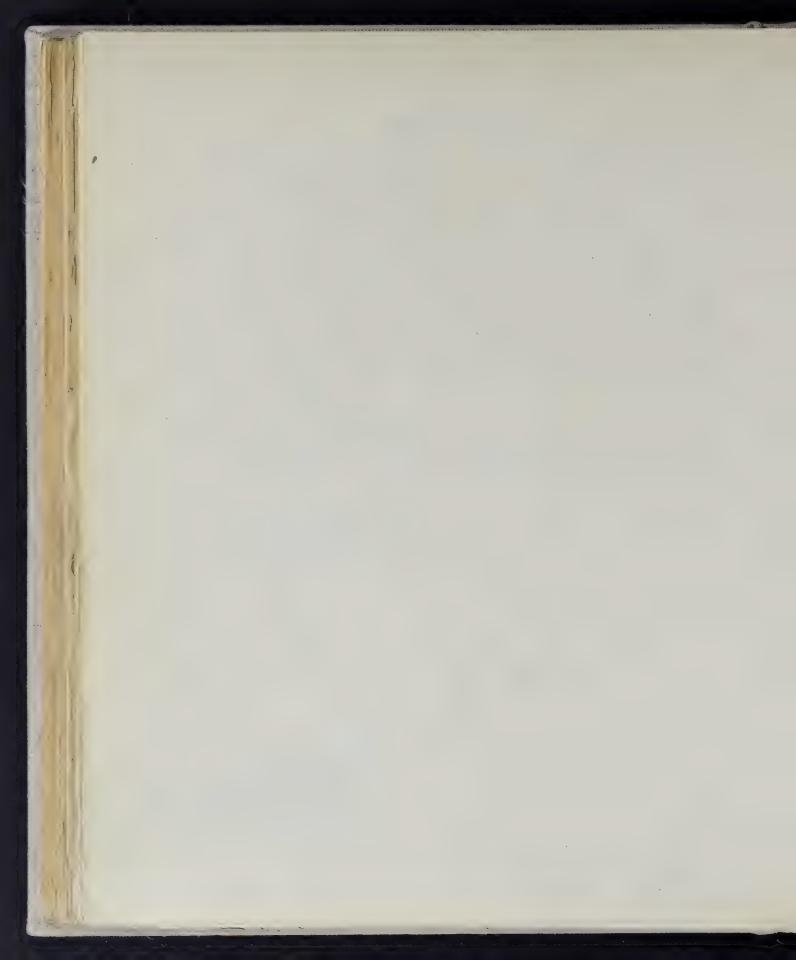
95-The Companion Vase.

Alike in all details to the one just described save the principal panel, which here depicts two youthful Oriental lovers in a garden.

Plate 33.

A Vase (one of a pair).

Soft paste, unmarked (about 1768). Style and period of Louis XV. This shape of vase was known formerly as the "Vase Cyprès Turtado." Greatest height, 13½ in.; greatest width, 7½ in.







96-A Vase and Cover (one of a pair).

Soft paste, undated (about 1768). Style and period of Louis XV.

This shape of vase was a variation of that known as the "Vase ferré a bandeaux."

Full height, 13\frac{3}{4} in.; greatest width, 7 in.

Like the form of vase of which this is a variation, its outline is severely classical. Its handles are rectangular in section, and lie closely to the body of the vase, though they are separate from it. The oblong cartels that are around the neck are connected together between and under the handles by three chain-like links. In place of the fluting on the body, leaf ornaments are here applied to the base. The stem is fluted, as is likewise the shoulder. The cover, though of exactly the same outline as the other vase of this shape, is pierced à jour with rosettes connected by straps.

The ground colour of the vase is apple-green, fine in colour, and evenly glazed; certain details in the ornamentation, in addition to being burnished and gilt, have very effective reserves of white. The rectangular cartels around the neck are also reserved in the white, but most delicately painted in *grisaille* with Cupids, clouds, and trophies. The gilding throughout is richly applied and brilliantly burnished.

97-The Companion Vase and Cover.

This vase and cover are alike in all details to the one just described, with the exception of the grouping of the Cupids, clouds, and trophies.

98-A Vase and Cover.

Soft paste, undated (about 1768).

Style and period of Louis XV.

This shape of wase was formerly known as "Vase ovale mercure."

Full height, 13\frac{3}{4} in.; greatest width, 13 in.

This beautiful vase, perhaps one of the most successful of the plastic models, exhibits all the dignified charm of the classicism of the Louis XVI. taste as interpreted by De la Fosse or St. Germain. The quaint originality of the pure Louis XV. fashion was superseded by such decoration as may be seen on this vase. The latest Louis XV. manner, as here seen, is an example of the style that is universally known as Louis XVI., for it represents the first introduction of that classic feeling which almost immediately succeeded when once introduced the flowing outline and curves of the preceding generation.

The body of the vase before us is of oblong oval section, and in proportion may be likened to a tureen standing upon a short spreading foot. It has applied tripartite bands with four larger corbel bands. The shoulder is quite rectangular, and around its centre is applied in full relief a fluted rustic stem. This, at either end, twists acutely upwards, and is then folded over, forms the handles. At this point it is also tied with a narrow riband, that spirally entwines its entire length finishing in a bow in front, while it also ties the branches of laurel leaves that, alternately with the riband, twist about the stem. The lip moulding curves slightly inwards, and is enriched with an egg-and-tongue frieze.

The cover rises dome-like, and is of equal proportions to the vase itself. It has four trellis panels pierced à jour, divided by radiating concave bands. Each trellis panel has in its centre an elaborately moulded rosette, but on the front face the rosette is replaced by an oval biscuit plaque, most delicately modelled in low relief with a portrait of Louis XV. The King is represented in profile, turned to the left, his hair falling in ringlets about his shoulders; he is in armour, and wears the Order of the St. Esprit. The panel on the opposite side contains the portrait of Marie-Thérèse. The handle of the cover is globular, and from it, gradually accentuating in relief, four swags of laurel foliage lying in the fluted channels may be seen; these swags twist to the centre of the side rosettes, then fall to the cover's edge.

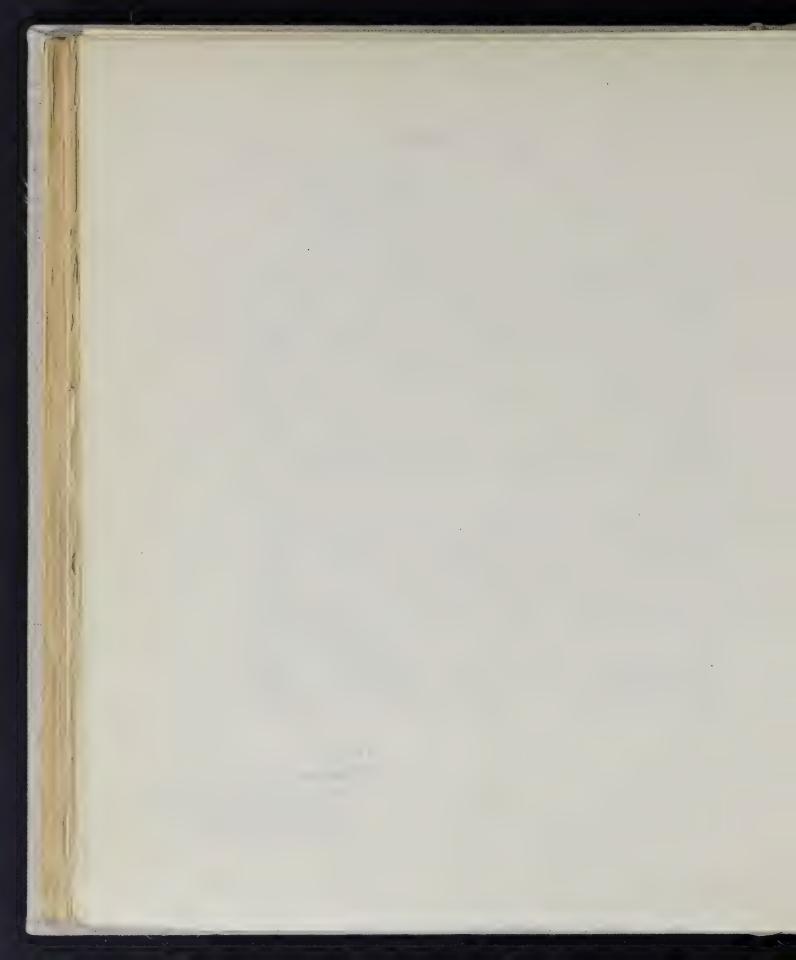
Bleu-du-Roi, richly burnished golds, and liberal displays of reserved white are tastefully combined in its surface enrichment. The bleu-du-Roi is rich in colour and of semi-transparent quality. The vase is free from subject-painting.

[See Illustration—Plate 34.

Plate 34.

A Vase and Cover.

Soft paste, undated (about 1768). Style and period of Louis XV. This shape of vase was formerly known as "Vase ovale mercure." Full height, 13\frac{3}{4} in.; greatest width, 13 in.





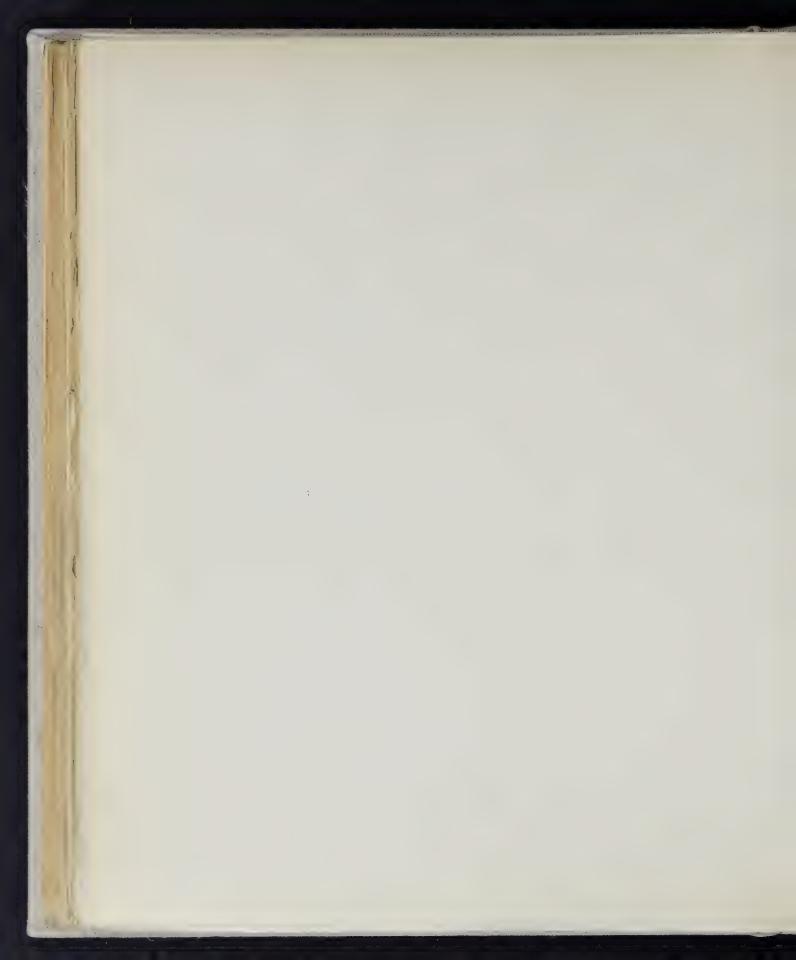
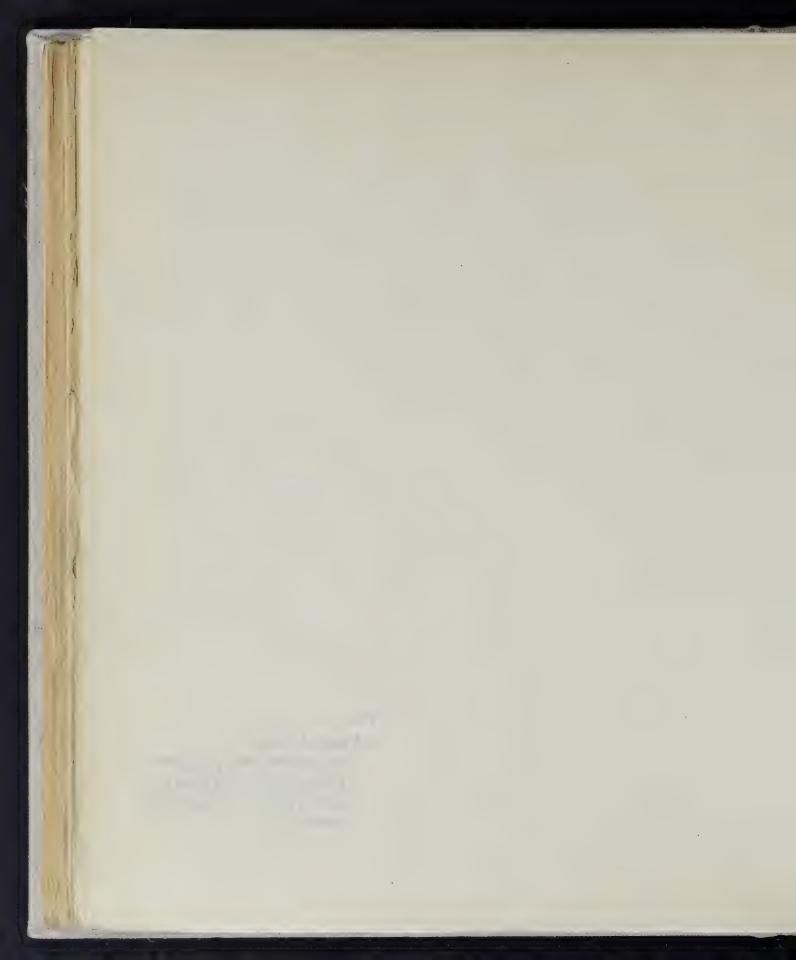


Plate 35.

A Vase and Cover.

Soft paste, undated (about 1769). Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was known formerly as the "Vase à quatre cartels," or the "Vase antique ferré (dit de Fontenoy)." Full height, 17¼ in.; greatest width, 7½ in.







99-A Flower Vase (Jardinière).

Soft paste, bearing the date letter for the year 1769 (the year of the Comet), and the initial of the painter Asselin.

Style and period of Louis XV.

Height, $4\frac{1}{2}$ in.; width, $9\frac{1}{2}$ in.

This fine jardinière, although of the ordinary model with the white-and-gold leaf handles, is satisfactory from the compactness of its design and the simplicity with which its enrichments are placed. The ground colour is a highly-glazed bleu-du-Roi, about which festoon garlands of oak foliage. The principal panel is oval, and is placed in the centre of its front face. It is painted in semi-translucent colours with two small peasant children engaged with much interest in trapping birds. By their side are a bird-cage and straw screen; behind them a gnarled oak-tree. The jardinière is mounted on a stand of chased ormolu.

100-A Vase and Cover.

Soft paste, undated (about 1769).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was known formerly as the "Vase à quatre cartels," or the "Vase antique ferré (dit de Fontenoy)."

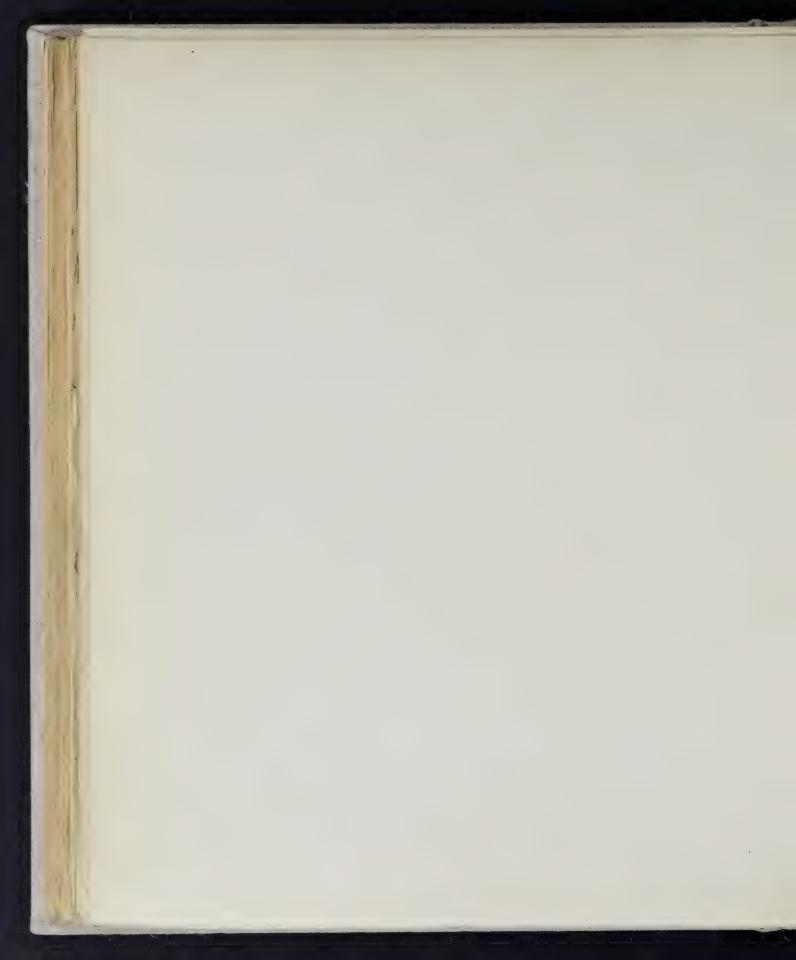
Full height, 171 in.; greatest width, 71 in.

In every respect the form of this vase is the same as that of the three pairs of vases just described.

The ground colour is a fine deep bleu-du-Roi, its whole surface being covered with a gold ail-de-perdrix design. The fluting upon the base is in white, blue, and gold. Burnished gold is also lavishly used upon raised foliage swags, handles, rings, etc. The subjects are painted upon the raised cartels that surround the body, the principal one occupying its entire surface. It is a Morin composition, painted in semi-transparent colours. In the shade of a gnarled oak-tree, seated by a broken fence, are two soldiers, one helping the other from a jug of wine. In the foreground are a pitcher and barrel. A tent is seen in the background. Intertwined wreaths of various flowers are painted on the other four cartels.

In the Wallace Collection, Gallery XV., Case B, No. 32 is a small vase of this shape, undated; in Gallery XVII., Nos. 16, 17, 21 and 22 are four vases of the larger model, dated 1766; also in the wall-case in corridor between Galleries XX. and XXI. is a set of three similar vases, Nos. 10, 11, and 12, turquoise-blue ground. They are undated.

See Illustration-Plate 35.



Sèvres

1770-1779



Plate 40.

A Vase (one of a pair).

Soft paste, undated (about 1770). Style and period of Louis XV. This shape of vase was known formerly as the "Vase Fontaine du Barry." Full height, 16½ in.; greatest width, 9¾ in.

Plate 36.

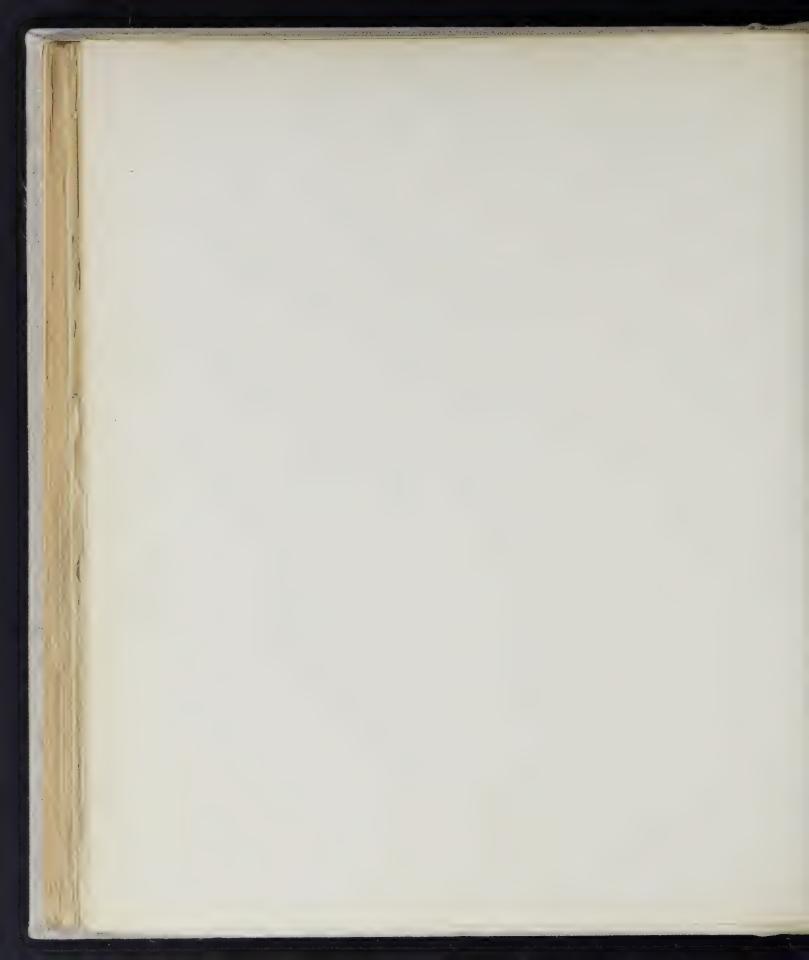
A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1770. Period of Louis XV., in the so-called Louis XVI. taste. This shape of vase was known formerly as the "Vase gree à ornements." Full height, 15 in.; greatest width, $7\frac{3}{4}$ in.









101-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1770.

Period of Louis XV., in the so-called Louis XVI. taste.

This shape of vase was known formerly as the "Vase gree à ornements."

Full height, 15 in.; greatest width, 7\frac{3}{4} in.

Elaboration of form is the principal feature of this vase's decoration, a brilliant gros-bleu and burnished gold, with certain reserves of white, being the only colours used. The body and lip are both cylindrical; the former modelled with a continuous annular design, containing rosettes, the latter with a bold key pattern. The long shoulder is divided by triple rows of channelling, an appearance of great richness being lent by the finely-modelled garlands of laurel foliage that are looped around it, apparently hung from rings on the under side of the lip. The cover fits the lip cap-like, and is modelled with a basket design. The handles, which are rectangular in section, follow the general contour of the vase. The base of the body is hemispherical and moulded with acanthus leafage, etc. The stem is short and cylindrical, with a reeded moulding in the centre. The foot spreads to a rectangular edge, and is enriched by applied circles, depressed in form.

In the Wallace Collection, Gallery XII., Nos. 40, 41, 42 and 43 are exactly similar to this vase, though of larger proportions. They are undated. [See Illustration—Plate 36.

102-The Companion Vase.

103-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1770. Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was known formerly as "Vase d quatre cartels," or "Vase antique ferré (dit de Fontenoy)."

Full height, 141 in.; greatest width, 6 in.

This vase and its companion exactly duplicate, both in decoration and in form, the vases described on page 71, No. 100, with the difference that the subject chosen for the decoration of the principal panel of this vase depicts, in the manner of Morin, an officer speaking to a camp wench who is kneeling over a camp-kettle. To the left may be seen a tent, with a soldier and a woman seated at a table. In the foreground is a bunch of carrots and a cabbage. Each of the other cartels is painted with double wreaths of roses, cornflowers, convolvuli, or bay leaves, probably by Merault jun.

104-The Companion Vase.

This vase is alike in all details to the one just described, save that on its principal panels is painted a soldier seated upon a cask, holding aloft a glass of wine and addressing in amatory fashion a camp wench who is kneeling to the left of the composition. The girl is holding a frying-pan over a fire of blazing logs. In the distance are two soldiers playing cards.

105-A Soup Plate.

Soft paste, bearing the date letter for the year 1770, and the initial of the painter Aloncle. Style and period of Louis XV. Diameter, $9\frac{1}{4}$ in.

The border of this plate, the ground colour of which is a turquoise-blue, has four kidney-shaped panels, in which are painted exotic birds and flowers in semi-translucent colours. Gilded bay-leaf branches are also on the border. A group of birds and flowers are depicted in the centre of the plate.

106-Two Soup Plates.

Soft paste, bearing the date letter for the year 1770, and the signs and initials of the painters Chapuis and Tandart.

Style and period of Louis XV.

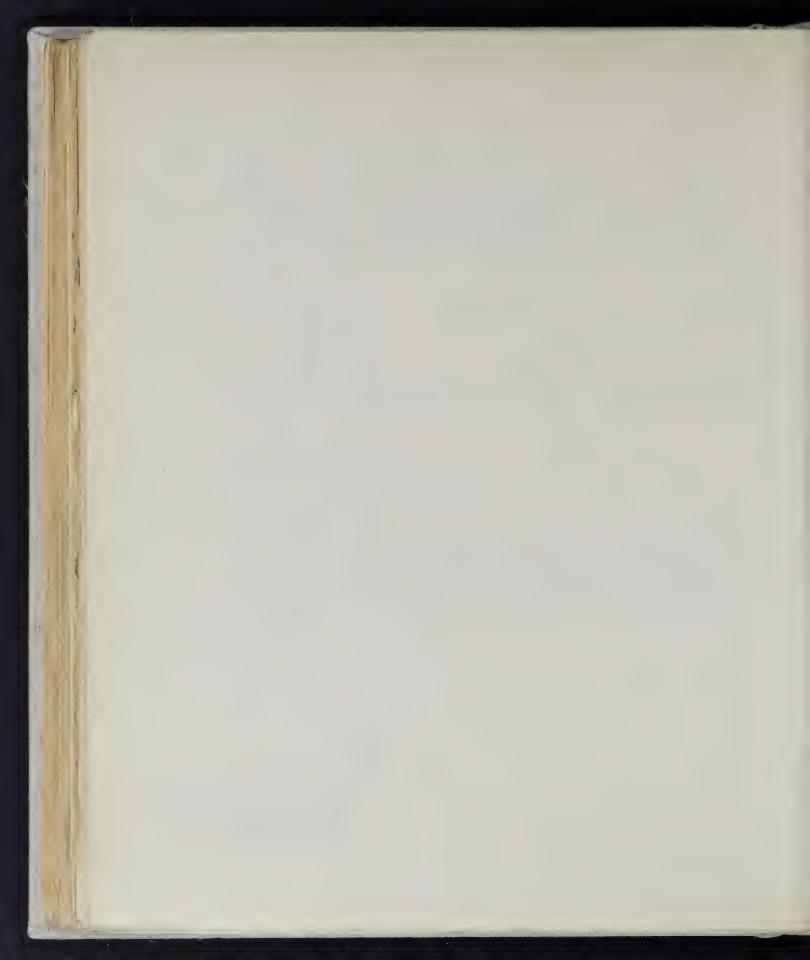
Diameter, $9\frac{1}{4}$ in.

The ground colour of the borders is brilliant turquoise-blue. There are three kidney-shaped compartments, in which are painted exotic birds and landscapes in semi-transparent colours. About the edge of the borders are festoons and garlands of oak foliage in gold. In the centre of the plate is a group of three roses, painted in natural colours, surrounded by a gilded ring, about which is intertwined a continuous garland of bay-leaves in natural colours.

Plate 37.

A Vase and Cover.

Soft paste, undated (about 1770). Period of Louis XV., in the so-called Louis XVI. style. Full height, 27 in.; greatest width, 14 in. (inclusive of the ormolu mounts).







107-A Vase and Cover.

Soft paste, undated (about 1770).

Period of Louis XV., in the so-called Louis XVI. style.

Full height, 27 in.; greatest width, 14 in. (inclusive of the ormolu mounts).

The curious proportions of this very large vase, the tallest in the Royal Collection, indeed the tallest model the writer is acquainted with, are rendered somewhat ungainly by the addition of the ormolu mounts. The ormolu mounts in themselves are poorly executed and badly designed, and are apparently of English workmanship of the first quarter of the nineteenth century. They take the form of lanky acanthus-foliage handles, attached to a collar resting upon the lip of the vase. Upon this collar fits the cover, so lifting it out of its proper position.

Roughly, the vase may be described as having a cylindrical body, though it swells slightly towards the top, where it curves inward to the large bay-leaf wreath that forms the lip. The whole cylindrical part of the body appears as though it fitted into a base formed as an open-work cup. This deception is gained by the addition of numerous fluted bands and half-bands radiating from the top of the stem to an elaborate moulding some eight inches up, giving it a bowl-like appearance, against the sides of which the handles rest. These rise about two inches above the moulding. The stem is circular, and swells to a foot of the same section, the moulding of the edge dropping at a right angle to the extreme base. At the juncture of the stem and the lower part of the body is a large spherical fluted knob. The cover is formed as a truncated fluted cone, having a handle shaped as a massed group of oak leaves, from which, suspended in the channels, are formal laurel foliage swags.

The ground colour of this vase is *gros-bleu*, dark and intense; but its surface is broken by the addition of a gold *ail-de-perdrix* tracery, the cover and bowl-like base to the vase being greatly relieved by the reservations of white with simple gold lining.

The principal panel is very large, oval in form, and placed upon the cylindrical portion of the vase. On it is painted in semi-transparent colours a port scene, in the manner of Morin. The composition illustrates the port of some Southern town, where a party of fishermen are packing fish in a basket; one sailor, apparently in command, stands on one side and gives orders to the others. The mast of a small boat is seen in the middle distance, whilst the horizon in the extreme distance is bathed in afternoon sunlight. The subject on the opposite panel of the vase contains a detached spray of flowers in the manner of Tandart.

In the Wallace Collection, this form of vase is seen as originally conceived, without the more recent addition of the handles, etc., in ormolu. The vase is No. 23 in the central case of Gallery XVII. It bears the date letter for the year 1772. A second pair of vases of this form, but of smaller proportions and differently decorated, are also to be seen in Gallery I., Nos. 18 and 19. They bear the date letter for the year 1768.

In the Jones Collection (Victoria and Albert Museum) is a vase similar to the Royal specimen, painted by Morin and gilded by Chauvaux (No. 188); also a pair of vases of similar model but of the smallest size made (No. 208). [See Illustration—Plate 37.

108-A Vase and Cover.

Soft paste, undated (about 1770).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was formerly known as the "Vase tourterelles."

Full height, 20½ in.; greatest width, 11¾ in.

The formation of this vase may be described as a main shortened cylinder, on which rests a taller cylinder of slenderer proportions. This cylinder has a fluted shoulder, upon which fits the cover.* The moulding below the cover is modelled with a duplicated lozenge and diamond ornament. The foot of the vase is hemispherical, with a stem widening to a flattened, circular base. A very elaborate effect is produced by the handles, each of which is most skilfully modelled as two doves love-making; they rest upon the shortened cylinder form of the body, where its outline is broken by slight right-angled projections. These projections form the shelf on which the groups of doves stand; these are on opposite sides to one another on the vase. Around the central cylinder, at regular intervals, are six circular cartels in relief, connected with each other by garlands of foliage held by the doves at the sides. Six formal sprays of celery leaves are arranged in radiating form from the base of the vase to the lower cylinders, each resting on a flat riband foundation.

The ground colour of this important vase is a fine even apple-green highly and evenly glazed with the same amount of white surface as seen upon its companion piece (see page 85). A slight difference however may be observed in the decoration of the circular cartels that surround the second cylinder of the body. In this example the classical busts and the background are painted in shades of grey, which give them the appearance of being in relief in the plain unglazed biscuit porcelain.

The principal panel is of oblong oval form, placed upon the upper cylinder of the vase. It is painted, probably by Dodin, with a somewhat hackneyed mythological subject — Cupid poising his arrow dartlike towards the heart of Venus, at whose feet he reclines. The colours in which this subject is rendered are semi-transparent, but brilliantly chosen. The subject in the second panel of this vase shows a spray of various flowers.

The gilding throughout is of high quality, burnishing being used with great effect.

[See Illustration—Plate 38.

^{*} This vase is seen to some disadvantage, inasmuch as its original crown-like cover has been lost, and the convex cover of an écuelle, or small bowl, substituted, not sufficiently large satisfactorily to balance the weight of the body.

Plate 38.

A Vase and Cover.

Soft paste, undated (about 1770). Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was formerly known as the "Vase tourterelles." Full height, 20½ in.; greatest width, 11¾ in.

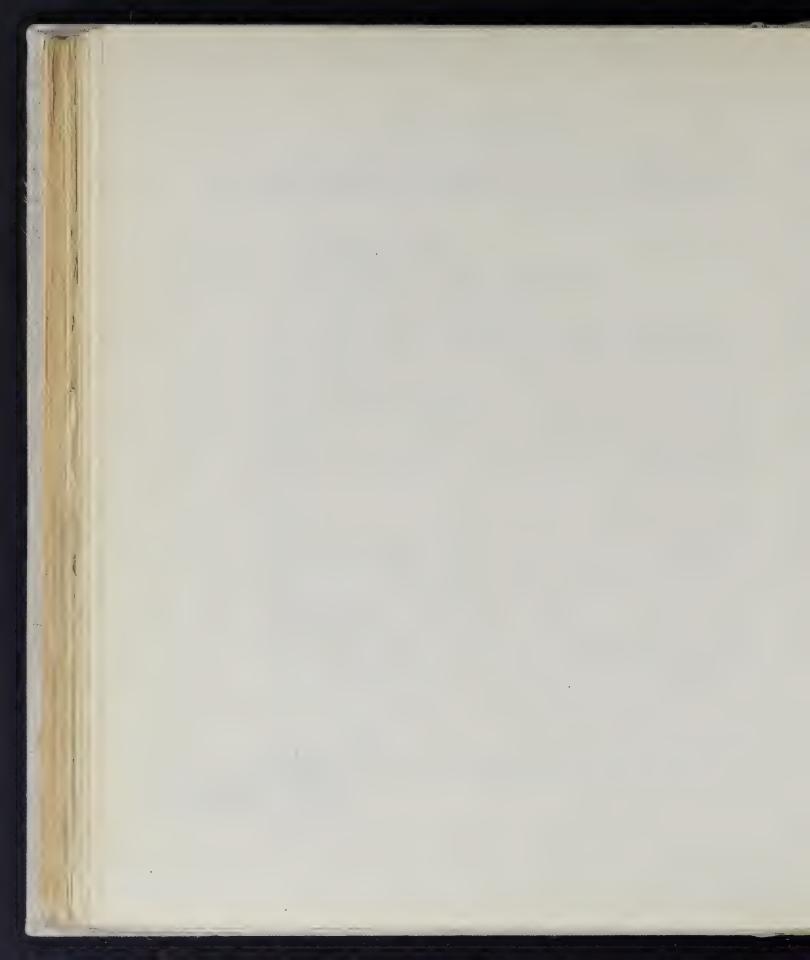


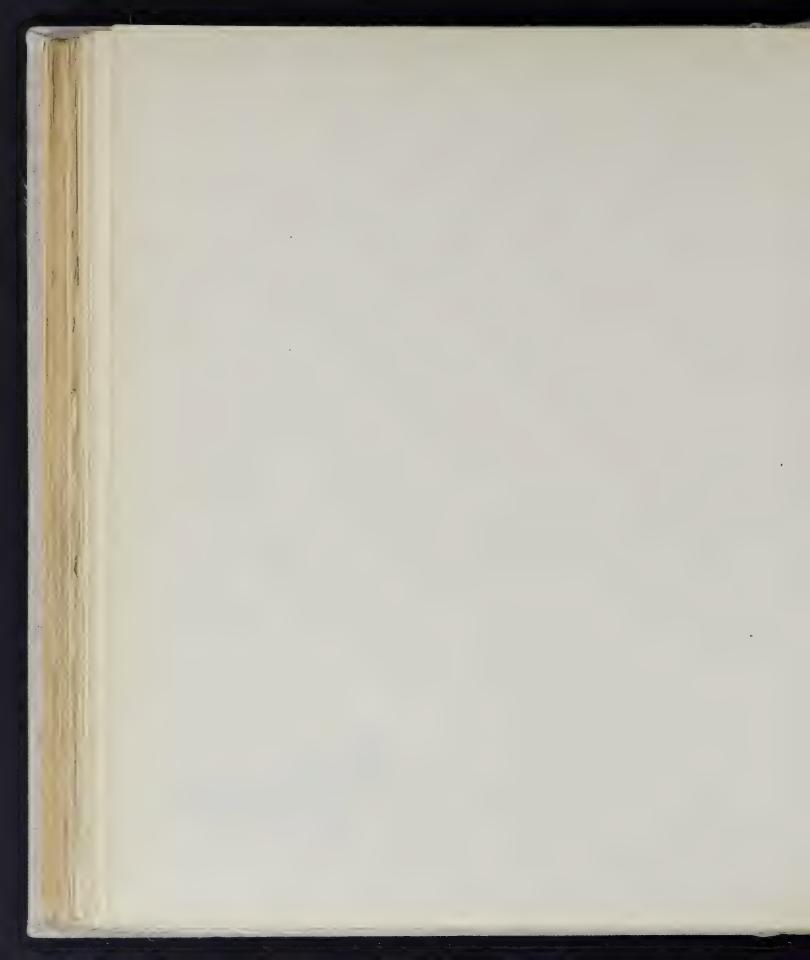




Plate 39.

A Vase and Cover.

Soft paste, undated (made about 1770). Style and period of Louis XV. This shape of vase was formerly known as the "Vase Angora." Full height, 17½ in.; greatest width, 11 in.







109-A Vase and Cover.

Soft paste, undated (made about 1770).

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase Angora."

Full height, 17½ in.; greatest width, 11 in.

The large proportions of this vase certainly lead to the supposition that it was the centre one of a set of three. The shape presents no particular originality, but is well suited, from its large plain surface, for subject-painting. It may be described as follows:-Half-way up the vase is the shoulder, below which it is quite spheroidal, with a short stem and circular base. From the shoulder it gently slopes upwards to the lip, which is large in circumference, not much less than the greatest width of the vase. The convex cover fits into the lip, but with a slightly projecting moulding at its edge; the handle of the cover is cone-shaped. Around the neck of the vase, modelled in full relief, is a collar of two rectangular bands running parallel with one another, but uniting at four equal distances by the bands crossing each other at obtuse angles. At their juncture at the sides of the vase are suspended laurel festoons, which, as they drop from the collar, twist, and, hanging over the shoulders, form side handles. Between the parallel bands that form the collar runs an applied rod, circular in section, spirally coiled about which is a riband looped to a dainty bow at either side where the bands cross one another. The ground colour is a bright opaque turquoise-blue, evenly applied and finely glazed. Great richness is lent to the appearance of the vase by the gilded double festoons of flowers and leaves that decorate its lower half. First, suspended in evenly proportioned swags, are the garlands of flowers, upon which in turn are hung festoons of laurel foliage. On either side of the vase, in addition, upon both flower and laurel swag, is applied a more loosely made wreath of roses and other flowers. Other portions of the ground colour are also enriched with gilding, whilst in burnished gold are the collar bands, the ribands, the moulding, the garland handles, and the cone-like handle of the cover; the only reserved white portion of the vase being the applied rod that passes between the bands of the collars, The principal subject is painted on an oblong oval panel on the large neck of the vase. It is very finely painted in brilliant, if somewhat opaque, colours by Dodin, or in his manner. It represents a rocky hillside with gnarled trees scattered about; two shepherdesses, one seated and one standing, rest with the sheep by a brook that is seen in the foreground of the composition: a peasant boy, seated on a rock hard by, is deeply engrossed by the tune he is playing upon a pipe, whilst just beside him a second boy holding a fishing-rod has turned to look around as if disturbed by a distant sound. The subject is framed by a simple band of gold burnished with a slight design. The subject on the reverse panel of this vase represents detached sprays of flowers.

[See Illustration-Plate 39.

110-A Vase and Cover.

Soft paste, undated (about 1770).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase is a slight variation of that formerly known as the "Vase d cotes torses de Milieu." It was one of the favourite models of Duplessis.

Full height, $12\frac{1}{2}$ in.; greatest width, $11\frac{1}{4}$ in.

The body of the vase is hemispherical in form, and is boldly fluted, with raised tongues running halfway up the channels. The shoulder recedes at an obtuse angle. Running around the neck is a cylindrical band, moulded with a duplicated annular ornament, broken at four given intervals by a circular panel containing pateræ.

The handles, which are rectangular in section, issue from the side pateræ, to rise slightly above the shoulder of the vase and then to fall, following gently its outline to the base. They are enriched with an overlapping scale ornament. The stem is circular in section, fluted, with laurel swags in the channels. It spreads towards the base where it finishes in a square-shaped plinth.

The cover, with a deep cylindrical edge, is slightly convex, and entirely fluted, being surmounted by a depressed handle encircled by a beaded moulding. Lending an additional richness to the vase are formal laurel swags moulded in full relief, which, passing over each patera, fall idly upon the shoulder of the body.

The predominating ground colour is a finely glazed *bleu-du-Roi*. Nearly all the raised ornaments are gilt and brilliantly burnished, in most cases having the various incisions and depressions reserved in the white paste.

III-A Vase (one of a pair).

Soft paste, undated (about 1770).

Style and period of Louis XV.

This shape of vase was formerly known as the "Vase Fontaine du Barry."

Full height, $16\frac{1}{2}$ in.; greatest width, $9\frac{3}{4}$ in.

This vase, like the pair described on page 75, Nos. 101 and 102, relies solely upon surface modelling for its decoration, a rich gros-bleu and burnished gold, with relief in the reserved white ground, being the sole colours used. In this case the gros-bleu surface colour is further enriched by a gold tracery in the form of a variation of the æil-de-perdrix.

The body of the vase is cylindrical, with a rounded shoulder, on which, at equal intervals are male and female busts modelled in full relief; each of these issues from large ruff-like collars. The male busts have the heads connected with each other by garlands of various flowers looped up with ribands. The neck of the vase is decorated with bold spiral flutings, each channel at the top containing a laurel festoon. The lip is formed as a large beaded moulding. A more delicately moulded beading is to be seen at the base of the cylindrical body, the beads here being reserved in the pure white. The base is bowl-shaped, and moulded with evenly disposed branches of bulrushes. The stem is circular in section, spreading to the base, where it is set upon a rectangular plinth. About the stem are gilt festoons of flowers; these are partly burnished.

[See Illustration—Plate 40.]

112-The Companion Vase.

113-A Vase (one of a pair).

Soft paste, unmarked (about 1770). Period of Louis XV., in the so-called Louis XVI. style. Full height, $16\frac{1}{2}$ in.; greatest width, $6\frac{1}{2}$ in.

The first impression on seeing this vase is that architecturally it needs a cover, and that possibly it once possessed one, since lost. On examining it more closely, however, it will be seen that it never had any form of covering, and that it was originally constructed as it now stands.

The body is a pure oviform, fluted at the base and with a slender, almost cylindrical neck. About two inches from the lip a collar pierced with a coiled ornament is applied; upon the top of this collar rests the leaf-pattern ends to the double handles. The handles lie close to the neck of the vase, their lower ends resting upon its shoulder. They take the form of double cords of circular section, lying side by side, linked together by seven rings.

The stem of the vase is circular in section, widening to the foot, where it finishes in a short cylindrical drop, and has an applied cord, similar to the handles. The ground colour is a fine deep *bleu-du-Roi*, highly and evenly glazed, though very opaque in quality. The flutings around the base of the body, the handles, the collar, and mouldings of the base are reserved in white, with gilded enrichments. Gilding in the form of laurel wreaths is also added upon the shoulder.

The principal panel is oblong and rectangular, placed well in the centre of the body of the vase. It is painted in many brilliant though somewhat opaque colours with Dutch peasants feasting and singing, a subject probably chosen from a picture by Teniers. A peasant and his wife, with his family of six children, are gathered round a large dish of porridge, which rests upon a cask. At the side the eldest boy plays upon a pipe. All the figures are shaded by the branches of a large tree that forms the background of the composition.

The panel on the reverse side of the vase contains suspended wreaths of cornflowers and roses tied by mauve ribands.

[See Illustration—Plate 41.

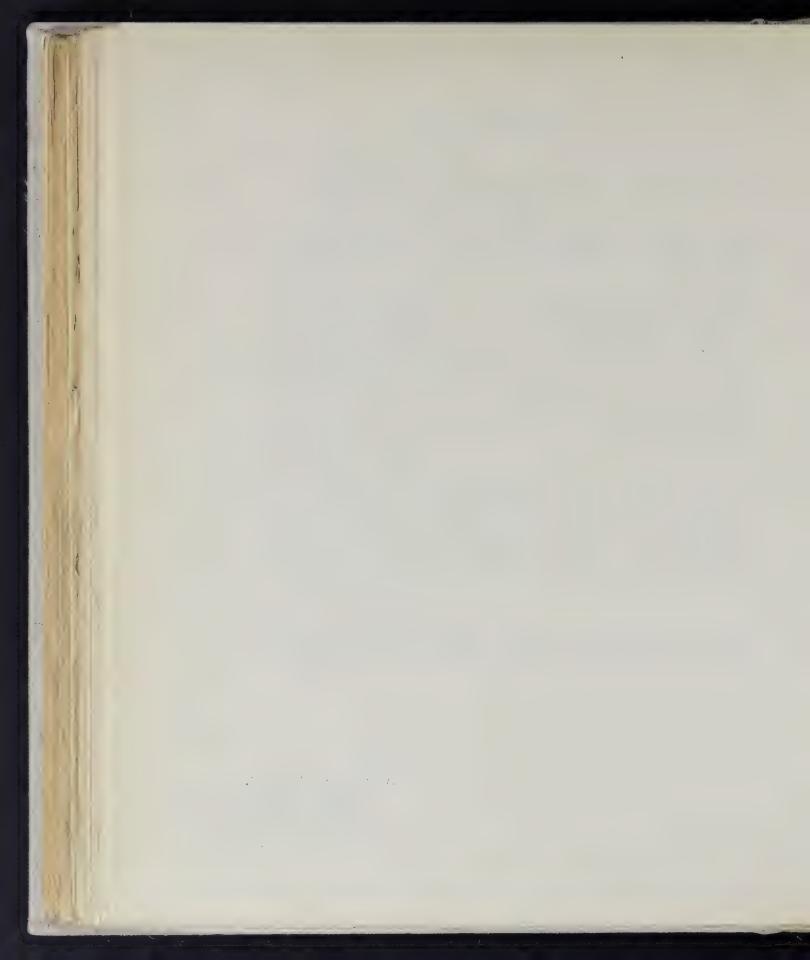
114-The Companion Vase.

This vase is alike in all details, save the painting of the principal panel, which represents a similar party of peasants about to enjoy a hearty meal of baked meat.

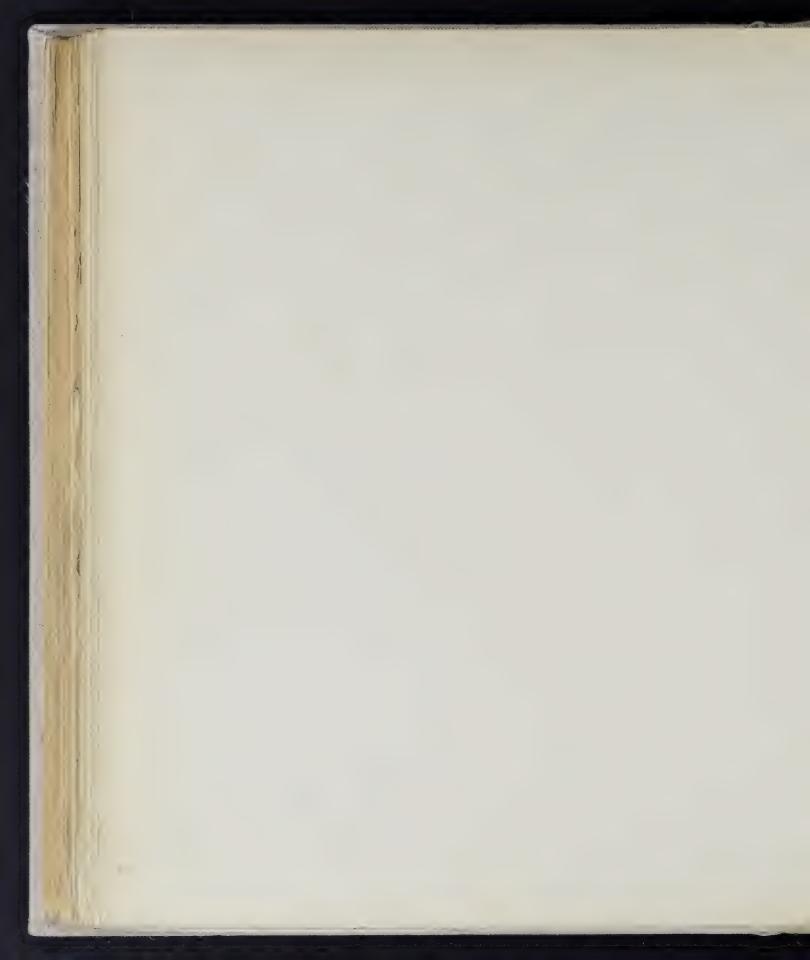
Plate 41.

A Vase (one of a pair).

Soft paste, unmarked (about 1770). Period of Louis XV., in the so-called Louis XVI. style. Full height, 16½ in.; greatest width, 6½ in.







115-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1770).

Period of Louis XV., in the so-called Louis XVI. taste.

Full height (inclusive of mounts), 83 in.; greatest width (inclusive of mounts), 41 in.

The body and cover together are egg-shaped. The ground colour is a pale turquoise-blue, evenly distributed about the ground of which are circular reserved panels, on each of which is painted in polychrome a single rose blossom; these panels have borders of gold scroll-work. The ormolu mounts now upon the vases are of delicate workmanship but of the latter part of the reign of Louis XVI.

116-The Companion Vase and Cover.

83

117-A Vase and Cover.

Soft paste, undated (about 1770).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was known formerly as the "Vase à ornements."

Full height, 17\frac{3}{4} in.; greatest width, 8\frac{3}{4} in.

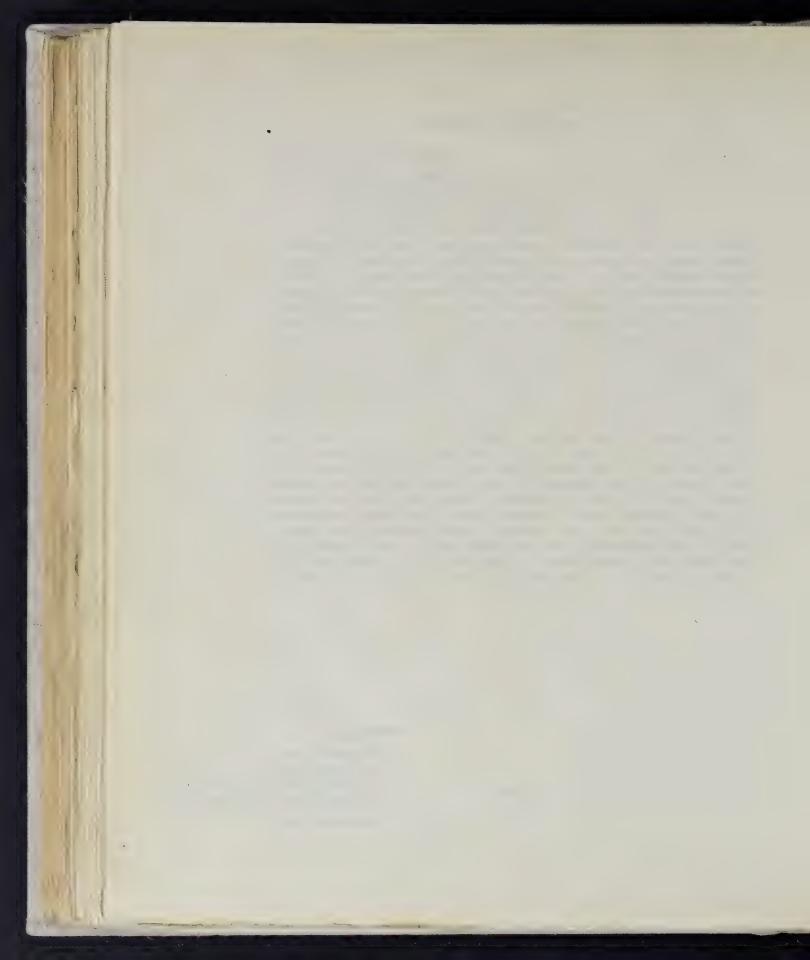
The body of the vase has an almost hemispherical base, the neck occupying more than half its proportions in height, widening to a lip which is its greatest diameter. The base is circular, with a slender truncated stem. A simple moulding is at the junction of the body and stem. In this vase the edge of the lip is cylindrical, but immediately below this it is modelled into slender channelling disappearing some two inches down the neck. The cover is flat and convex, fitting into the lip of the vase. The handle is formed as a fir-cone of large proportions. The principal interest in this example lies in its handles, which are carefully modelled as terminal female figures, their arms resting upon the angular edge of the juncture of the neck and body of the vase. The hair of these figures is dressed in the manner of the time, whilst upon it rests a curious bifurcated headgear of somewhat Egyptian character; plaits of hair hang down over either shoulder. In their hands they hold garlands of flowers. The terminals of their bodies are square-shaped in section, with hollowed facets; these taper gradually, lying flat to the body of the vase until they join the moulding at the top of the stem.

The ground colour of this vase is apple-green, somewhat dry in its glaze, with swags and wreaths of oak and laurel foliage in gold. The principal panel is of oblong form with rounded corners, and is placed upon the deep neck of the vase. It is painted in natural semi-translucent colour, with an extensive landscape. In the foreground is a figure by a cascade. The corresponding panel on the reverse side of the vase is painted with a hanging basket of flowers suspended from a pink riband. The modelled parts of the vase, such as the handles, etc., are in burnished gold, with the exception of the terminal busts on either side, which alone are reserved in the white surface. [See Illustration—Plate 42.

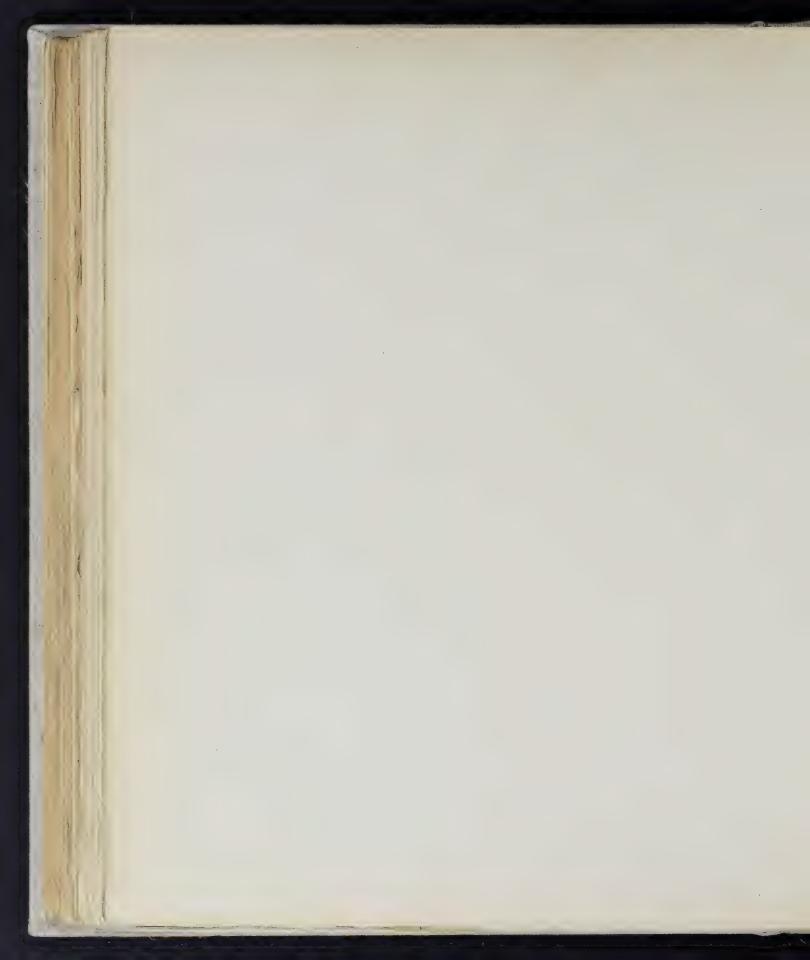
Plate 43.

A Vase and Cover.

Soft paste, unmarked (about 1770). Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was formerly known as the "Vase tourterelles." Full height, 20½ in.; greatest width, 11¼ in.







118-A Vase and Cover.

Soft paste, unmarked (about 1770).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was formerly known as the "Vase tourterelles."

Full height, $20\frac{1}{2}$ in.; greatest width, $11\frac{1}{4}$ in.

The formation of this vase may be described as a main shortened cylinder, on which rests a taller cylinder of slenderer proportions. This cylinder has a fluted shoulder, upon which fits the crown-like cover. The foot of the body is hemispherical, with a stem widening to a flattened circular base. A very elaborate effect is produced by the handles, each of which is most skilfully modelled as two doves love-making; they rest upon the shortened cylinder form of body, where its outline is broken by a slight projection at a right angle. These projections form the shelf on which the groups of doves stand; these are on opposite sides to one another on the vase. Around the central cylinder at regular intervals are six circular cartels in relief, connected with each other by garlands of foliage held by the doves at the sides. Six formal sprays of celery leaves are arranged in radiating form from the base of the vase to the lower cylinders, each resting on a flat riband foundation. The cover in general form resembles a crown of a quatrefoil section, each lobe garlanded by laurel foliage, the whole surmounted by a knob of knotted riband.

The ground colour is of a fine even gros-bleu, highly glazed, with sufficient details of the vase reserved in the white surface to show off effectively its rich lustrous colour. The cover is white, save a single convex pear-shaped panel in each lobe. The flutings on the neck are white, the dove handles are white, and the celery branches up the base are the same-but all heightened in effect by lines and details in gilding. The principal panel is of oblong oval form placed upon the upper cylinder of the vase. It is painted in rich polychromatic colours, though somewhat opaque in general appearance, with two shepherdesses, whom a youthful noble is addressing in amatory fashion. The background represents an opening in a wood. The corresponding panel on the reverse side is painted with a trophy of gardening implements. A striking note of colour in the vase appears in the circular cartels that surround the second cylinder of the body. Each is of vandyke-brown, and each contains a classical profile head, either male or female, painted en camaieu. The garlands above and below these are of burnished gold. There is also a band of gold, burnished with a design of formal scroll-work, at the top of the vase stem, and a wreath of the same round the outside of the base. [See Illustration—Plate 43.

119-A Cup.

Soft paste, unmarked (about 1770), bearing the painter's sign, Aloncle. Style and period of Louis XV. The cup is $2\frac{1}{4}$ in. high.

This cup is bell-shaped; the handle has been removed. The ground colour is bleu-du-Roi, enriched with gold vermicelle. The principal panel is kidney-shaped, and is painted with exotic birds in semi-transparent colours. The cup has been mounted in England, early in the nineteenth century, as a vase, by the addition of an ormolu base, neck, and handles.

120-A Cup (one of a pair).

Soft paste, unmarked (about 1770), bearing the painter's sign, Aloncle. Style and period of Louis XV. The cup is $2\frac{1}{4}$ in. high.

This cup is bell-shaped; the handle has been removed. The ground colour is brilliant bleu-du-Roi. The panels are kidney-shaped, bordered with lines of gold, and are painted with exotic birds. The cup has been mounted in England, early in the nineteenth century, as a ewer, by the addition of an ormolu base, lip, handle, and shoulder.

121-The Companion Cup.

Similarly mounted.

122-An Oval Tureen and Cover.

Soft paste, bearing the date letter, now obliterated, but probably for about 1770. Period of Louis XV., in the so-called Louis XVI. style. Full height, exclusive of mounts, $10\frac{3}{4}$ in.; greatest width, $12\frac{1}{2}$ in.

This curious example of Sèvres porcelain, which should prove attractive to the lover of this particular *fabrique* on account of the amount of exposed undecorated paste, must have originally formed part of a table-service, though it is now alone preserved for its decorative value; but the addition of incongruous English ormolu mounts and an oval plinth of hard paste porcelain of the same manufacture (dated 1791) do not improve its appearance.

The tureen is oval in section, but tapers abruptly at its base. The cover is flat, and fits within the lip. The whole surface is modelled in simulation of basket-work, its outline being accentuated by gilt reeded mouldings, spirally twisted with white ribands. This same moulding, carried in double thickness, constitutes at either end the handles of the tureen. The handle of the cover is also modelled in a similar fashion, but the riband, that is represented as twisted about the reeding, here finishes in a daintily modelled bow. An oval reserved panel is left on either side of the body. These contain carefully drawn and vigorously painted groups of fruit and flowers. The oval, hard paste stand bears the date letter for the year 1791 and the mark of a gilder, whose initials are recorded but whose name is unknown. The ormolu mounts that have been added take the form of lion's mask and claw-feet, female mask and butterfly handles, also a frieze of duplicated circles added to the lip.

123-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1770).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was known formerly as "Vase à quatre cartels" or "Vase antique ferré (dit de Fontenoy)."

Full height, $15\frac{1}{4}$ in.; greatest width, $5\frac{1}{4}$ in.

This vase exactly duplicates in outline the vases described on pages 75 and 76, Nos. 101 and 102, with the slight difference that in this example the applied beaded moulding at the juncture of the body and stem is missing, as is also the conventional leaf-pattern frieze at the base of the circular foot. This vase, however, possesses the addition of a square-shaped plinth. The ground colour is a brilliant bleu-du-Roi, enriched around the base of the body by formal strawberry leaves in gold. All the raised ornaments are, save the cords that pass through the rings, of burnished gold.

The principal panel is painted (probably by Morin) with a genre scene; the colours used are semi-opaque, chosen from a full palette. In the centre of the composition is the figure of an itinerant showman with a peep-show, into which two children are eagerly gazing, while a third child at the side endeavours by the aid of a stool to climb on the box. In the distance a young girl is seen carrying a baby. The panel on the reverse side is painted with a view of a disordered garden, in which grow various flowers. The two side panels are painted with trophies composed of the requirements of showmen.

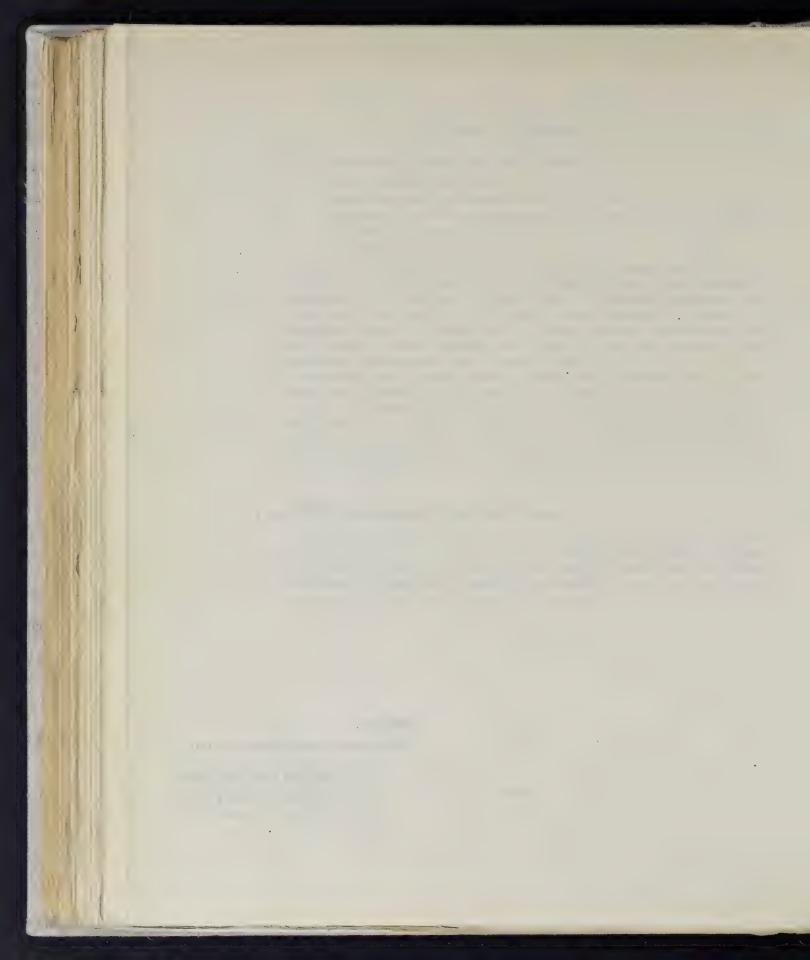
124-The Companion Vase and Cover.

This is alike in all details to the vase above described, save that the principal panel depicts an old man, girl and boy by the door of a cottage; a pedlar standing in the centre of the composition offers them for sale an illustrated pamphlet; in the distance are a church and buildings. The panel on the reverse side shows also the view of an unkept garden, whilst the panels at the sides contain trophies of various toys.

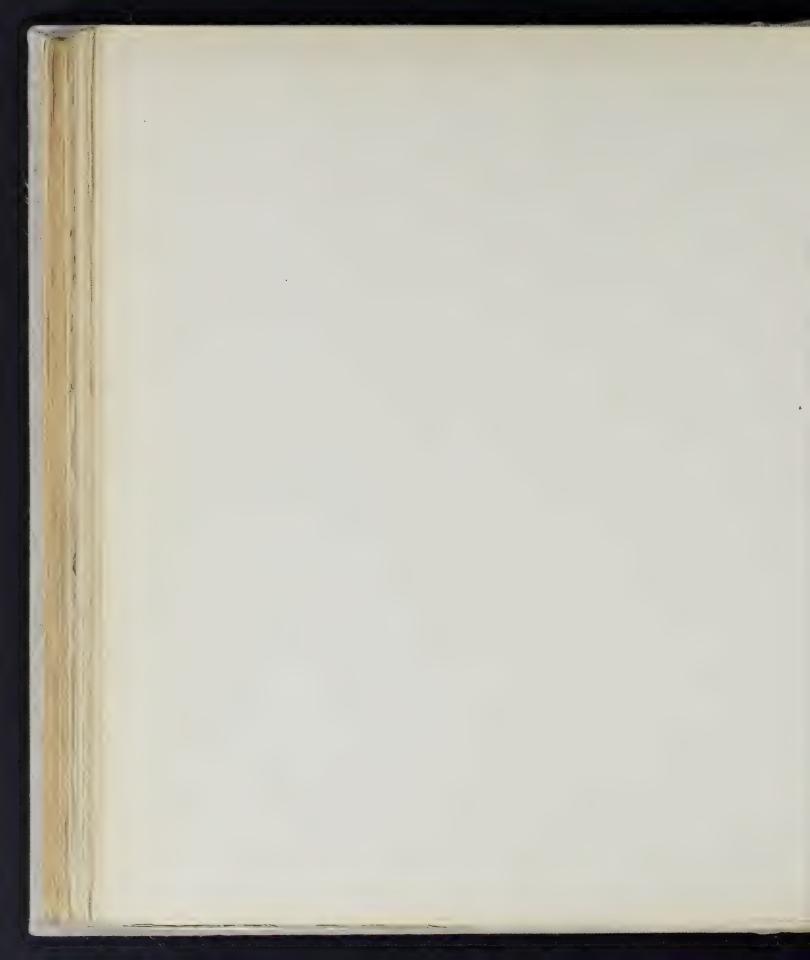
Plate 44.

A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1771, and the sign of the painter Dodin. Period of Louis XV., in the so-called Louis XVI. style. The shape of this vase was formerly known as the "Vase à bandeaux." Full height, 17 in.; greatest width, 73 in.







125-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1771, and the sign of the painter Dodin.

Period of Louis XV., in the so-called Louis XVI. style.

The shape of this vase was formerly known as the "Vase à bandeaux."

Full height, 17 in.; greatest width, 73 in.

This vase and its companion are exactly of the same form as the vase and cover described on page 107, No. 166, but the colour scheme of its general decoration is different. Instead of the gros-bleu ground there is here one of brilliant turquoise-blue, intense and opaque, but evenly glazed. As with the similar vase, the straps running down the body are reserved in the white glaze, but, in addition, we have here the fluting in the neck also in white, the other portions of the vase being gilt and highly burnished. Encircling the vase at the shoulder and foot is a band of bay foliage, gilt and partially burnished. The principal panel is oval, and placed high up on the body of the vase. On it is painted, by Dodin, a genre subject. Three peasants are playing blind-man's buff; a girl with a panniered skirt, blindfolded, pursues a youth; a small boy lies at her feet on the left; a chestnut-tree is on the extreme left of the composition, whilst the end of a shed, some drapery, and a brass bowl are on the right; a flat landscape in the distance. The panel on the opposite side of the vase is painted with a landscape. The colours are chosen from an extensive palette.

In the Wallace Collection, Gallery XXII., No. 23, is a vase of similar form, bearing no date letter, but has the sign of the gilder Le Guay.

[See Illustration—Plate 44.

126-The Companion Vase and Cover.

The vase is alike in all details to the one just described, with the exception of the principal panel, which depicts the recumbent figure of a youth playing the bagpipes, whilst a girl standing at his side and holding a basket of eggs offers him a wreath of flowers.

127-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1771, and the sign of the artist BOUCHET. Period of Louis XV., in the so-called Louis XVI. style.

The cup is $2\frac{3}{4}$ in. high; the saucer $5\frac{1}{2}$ in. in diameter.

Cylindrical cup and angled saucer. The ground colour is a pale translucent turquoise-blue, almost entirely covered with bands of various ornaments in flat gold. Upon the saucer is a circular panel, and upon the cup an oval panel; both are sketchily painted with landscapes in polychromatic colours.

128-Set of Four Plates.

Soft paste, bearing the date letter for the year 1771, and the initials of the painter Chapuis june.

Style and period of Louis XV.

Diameter, $9\frac{3}{4}$ in.

These plates are of the Duplessis feuille-de-choux model, with turquoise-blue borders. They have three kidney-shaped compartments, joined to each other by festoons of oak foliage in gold; exotic birds and foliage are painted in translucent polychromatic colours in these compartments. In the centre of each plate is the monogram "L. P. R." in tinted gold, encircled by a ragged branch of oak foliage painted in natural colours.

129-Part of a Service.

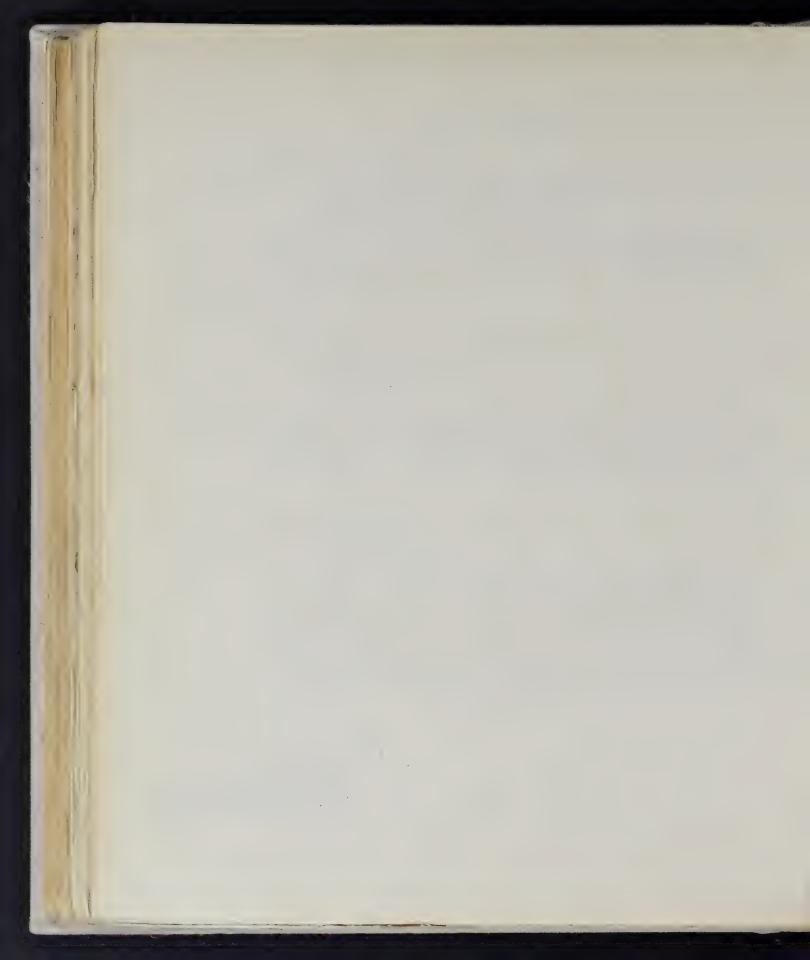
Soft paste, bearing the date letter for the year 1771. Style and period of Louis XV.

The plates are of the feuille-de-choux model, the edges of the leaves being alternately enriched with pencillings of bleu-royal and gold. There are three compartments formed by the blue-edged leaves, which contain sprays of flowers painted in semi-translucent colours. In the spaces between are insects. In the centre of each plate, also painted in polychromatic colours, is a bird perched upon a tree trunk. In every case the name of the bird is recorded on the back of the plate or dish. Both the drawing and the painting of the birds and flowers are of the coarsest and poorest type; indeed, but for the unmistakable quality of the paste and gilding, the subject painting might have been attributed to a re-decorator. The service consists of four square-shaped dishes and thirty-five plates.

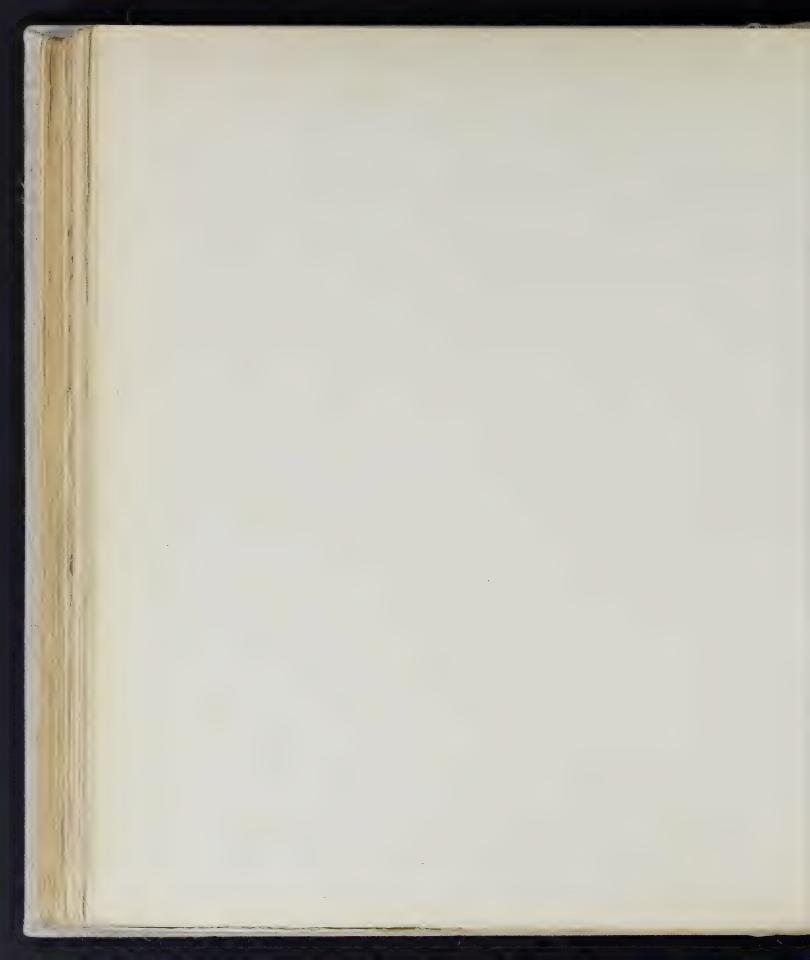
Plate 45.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1772. Style and period of Louis XV. This shape of vase was formerly known as the "Vase écriture unie." Full height, 184 in.; greatest width, 154 in.







130-A Vase and Cover.

Soft paste, bearing the date letter for the year 1772. Style and period of Louis XV. This shape of vase was known formerly as the "Vase écriture unie." Full height, $18\frac{1}{4}$ in.; greatest width, $15\frac{1}{4}$ in.

This very important vase, the largest example of soft paste porcelain in the Royal Collection—in fact, the largest vase of soft paste known to the writer—is a little unwieldy in its general outline, though very remarkable in the detail, as the parts, taken individually, are carefully modelled, and wonderful examples of fine even firing. The form, rigorously founded on a classical model, is perhaps a little composite in its order. It may be described us having an oblong oval body, with a long neck diminishing in dimension to the lip moulding. Around the greatest width of the body runs a flat plain rectangular band 15 inches wide, on the top of which is applied a beaded rod spirally wound with a narrow riband. The handles are at either end of the oval of the vase, and take the form of a composition of scroll-work, rising well up from the shoulder, then again sinking to its outline, which they follow until the lip is reached; here they curl under and form species of loops to which are suspended swags of laurel foliage. The lip moulding is rectangular, with a duplicated egg-patterned frieze beneath it. The stem of the vase is very short, with a beaded rod concealing its juncture with the body. It spreads somewhat, then drops to a rectangular band, the whole oval in section; this in turn fits an oblong rectangular plinth. The cover fits into the lip of the vase, and may be considered as a whole convex, though its outline is broken half its distance up by a shouldered moulding. The handle at the top is very finely moulded as a pomegranate bursting into seed, with leaves, stalk, etc. This group, however, is not applied, as in the earlier types of flower and fruit handles, but moulded in one piece with the cover itself.

In place of a general ground colour, the main portions of the vase and cover are covered with a delicate æil-de-perdrix design executed in gros-bleu and gold, whilst the handles, base and general mouldings depend upon the reserved white ground and gilding for their enrichment. A word must be said for the extremely delicate way in which the gilding is applied to the centre band of the vase, for on its flat surface is a waved riband design, entirely encircling it, in white and gold, placed upon a ground that appears granulated by the addition of minute dots most evenly distributed. The reeded rod that is applied to the flat band is in burnished gold, whilst the riband wound spirally round it is in the reserved white outlined and centred with gold. Almost the principal feature of the vase is the large painted panel that nearly fills the entire space between the shoulder and the top moulding. This is very slightly raised and is bordered by a small moulded frame, the shape conforming to the general outline of the neck of the vase. The subject chosen for its enrichment is painted in unusually transparent and brilliant colours, probably by the brush of Falot. It depicts the banks of a river, with aged trees in the middle distance.

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Wafted into this landscape, apparently much to their astonishment, are two Cupids seated upon a remarkably solid-looking cloud. They were evidently engrossed in some musical conversation before this sudden descent to earth, as one holds a lyre within his left arm, and on the cloud near the other lie a tambourine and pipe.

The subject on the corresponding panel of the vase represents a spray of detached flowers in the manner of Tandart.

[See Illustration—Plate 45.

131-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1772, and the sign of the painter Dodin. Style and period of Louis XV.

Full height, 161 in.; greatest width, 81 in.

The body of the vase is true oviform, the neck slightly swelling, and boldly fluted to a cylindrical lip, below which is applied a jewelled pattern band. The base of the vase is moulded in relief with radiating, alternately long and short tongue-shaped ornaments. The handles, applied on either side directly in the centre of the body, take the form of depressed C-shaped scrolls. They are almost quatrefoil in section. The foot is circular in section, and fluted, spreading to the base, where it drops cylindrically. At the juncture of the body and foot is a band moulded with a jewel and riband frieze. The cover is convex, fluted above, its handle being shaped as an oviform group of oak foliage. The ground colour is a vivid bleu-du-Roi of the finest type, evenly applied, and brilliantly glazed. The channelling on the neck, the jewelled frieze below the neck, details of the base, the band at the juncture of the body and stem, and the handles are reserved in white, outlined in gold. Other portions of the vase are of gold, brilliantly burnished, whilst slender sprays of oak foliage, also gilt, hang in festoons above the principal subject panel.

The principal subject panel is placed in the centre of the body, and conforms in outline to the shape of the vase itself. It is most brilliantly painted by Dodin in semi-transparent polychromatic though highly-stippled colours, and heightened in places with touches of gouache. The subject represents the amatory overtures of Jupiter, disguised as a swan, to the nymph Leda. She is represented as seated in the shade of an oak tree, partially enveloped in blue drapery, and resting upon a mauve curtain. On the left-hand side of the composition is a gold vase. In the panel on the reverse side is painted, probably by Tandart, a suspended bouquet of lilac, poppies, convolvuli, and plums, gracefully tied

together by a striped pink and green riband.

132-The Companion Vase and Cover.

Alike in all details to the one just described, save the subject of the principal panel, which here depicts Actæon slumbering after the energies of the chase. He rests upon a pantherskin, whilst at his feet is a hound. A full harvest moon is seen in the canopy of the heavens.

133-A Jardinière (one of a pair).

Soft paste, bearing the date letter for the year 1772, and the signs of the painters Tandart and Chapuis sen.

Style and period of Louis XV.

This shape of jardinière was formerly known as the "Caisse à fleurs."

Full height, 91 in.; greatest width, 12 in.

In form the jardinière is oblong, and rectangular in section, each face somewhat hollowed and bombé in the centre; the corners project and are semicircular, channelled in radiating form to the base. The lip is broken in its outline by a series of curves, with shell-like formations at the corners. A like form, but more pronounced, is in the centre of the stand at the base, the corners of which drop cylindrically. Although the Sèvres porcelain is undoubtedly old and of the period it purports to be, the surface painting and gilding have been the subject of considerable controversy. The Count X. de Chavagnac, after a most careful and studious examination of this piece and its companion, has reluctantly come to the conclusion that, though possibly the most skilful examples of re-decoration that had come before his notice, they nevertheless must be placed in that section of Sèvres porcelain which has been re-decorated subsequently to the period of its manufacture. Had it not been for the Count's decision, the writer would have been inclined to have looked more indulgently on them, and placed them amongst those pieces of Sèvres porcelain with which the contemporary decorator had not been entirely successful, both as regards firing and choice of ornamentation. The ground colour is a brilliant bleu-du-Roi outlined with burnished gold, with certain reserves in the white porcelain. On each face is an oval panel painted in brilliant colours with a trellis of green oxide of chromium. This trellis is festooned with various sprays of flowers. About this ornamentation hover exotic birds painted in colours, their plumage accentuated by touches of gold.

134-The Companion Jardinière.

135-A Vase and Cover.

Soft paste, bearing the date letter for the year 1772 and the sign of the painter Dodin. Style and period of Louis XV.

This shape of vase—that is the body and cover, without the curious addition of the handles—was formerly known as the "Vase Angora."

Full height, 18 in.; greatest width, 11 in.

It will be seen that the formation of the body and cover, together with the band of raised ornament around the neck, exactly corresponds with the vase described on page 79, No. 109. The festoons of laurel foliage forming the handles are, however, absent in this example, and in their place are carefully modelled applied forms of an eagle trampling upon a serpent, and a pet spaniel in the act of barking. An amusing feature in the vase is the bellicose figure of a cat standing astride the globular handle of the cover. All these additional details are reserved in the white glazed paste, heightened with lines of gold. It is, of course, somewhat difficult to interpret the meaning of these curiously contrasted animals, but judging from the late date of the manufacture of the vase, some revolutionary suggestion may be intended, the Eagle of France trampling upon the Serpent of Despotism, and so on. This, however, is a mere supposition. The ground colour is a brilliant bleu-du-Roi, lavishly enriched with festoons of oak foliage about the principal panel and on the cover. Around the angled shoulder is a continuous duplicated S-shaped scroll, festooned with sprays of bay leaves. Around the base of the body are also groups of double lines intertwined with foliage. The principal subject is painted on an oblong oval panel on the large neck of the vase. It is finely painted in semi-translucent polychromatic colours with a scene chosen from classical mythology-viz., Venus, with attendant Cupid, lying idly listening to the dulcet words of Mercury, who, seated at her feet, dictates from a writing tablet. By his side lies his caduceus, as also hover the doves of Venus. The painting is the work of Dodin. The panel on the reverse side of the vase shows a bouquet of detached flowers.

See Illustration—Plate 46.

136-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1772, and the initial of the painter Morin. It is interesting to note that besides bearing the usual date letter, the cup is also dated in numerals.

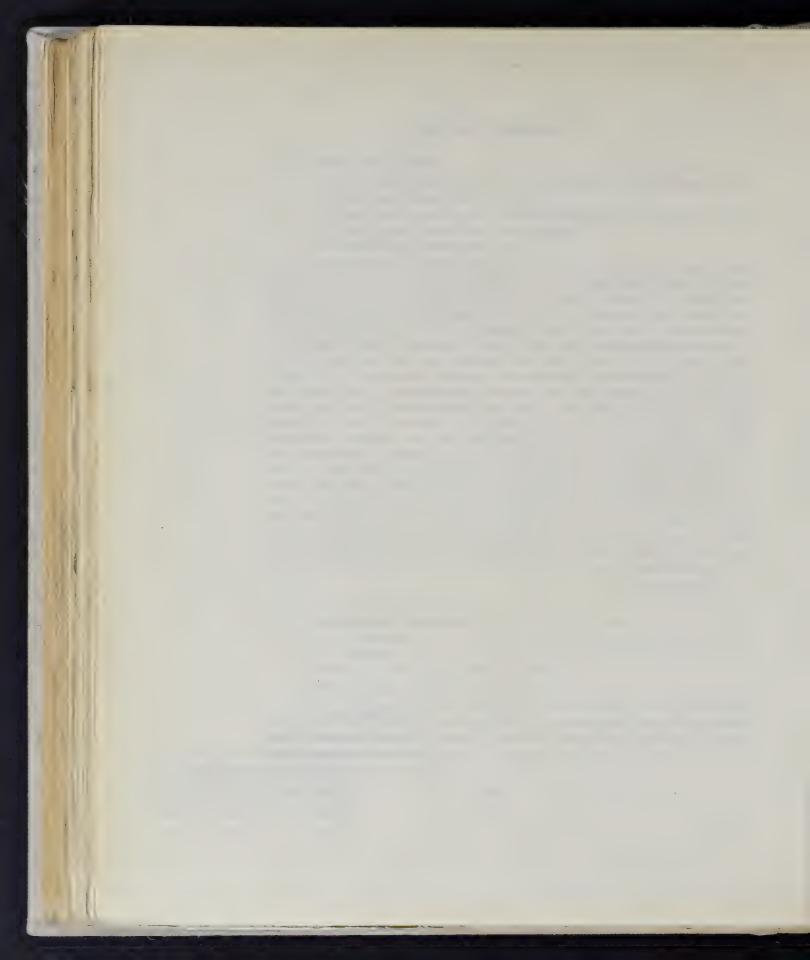
Period of Louis XV., in the so-called Louis XVI. style. Height of cup, $3\frac{3}{4}$ in.; diameter of saucer, 6 in.

The cup is cylindrical, the saucer angled. The ground colour is a vivid semi-opaque bleu-du-Roi, simply outlined by double gold lines. In an oval panel upon the cup, painted in the characteristic subdued colouring of Morin, is a quay scene, with figures depicting the discovery of a stowaway. Painted in a circular panel upon the saucer is a similar scene with sailors loading a vessel.

Plate 46.

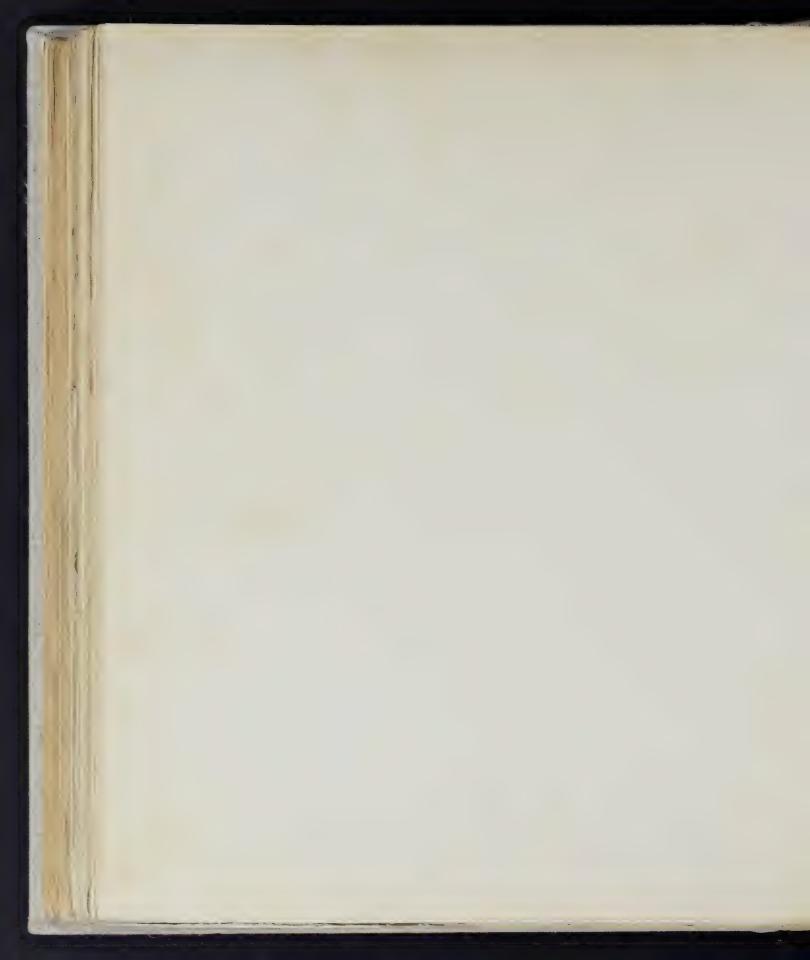
A Vase and Cover.

Soft paste, bearing the date letter for the year 1772, and the sign of the painter Dodin. Style and period of Louis XV. This shape of vase—that is the body and cover, without the curious addition of the handles—was formerly known as the "Vase Angora." Full height, 18 in.; greatest width, 11 in.





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137-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1772). Period of Louis XV., in the so-called Louis XVI. style. The shape of this vase was formerly known as the "Vase ferré à bandeaux." Full height, $16\frac{3}{4}$ in.; greatest width, $8\frac{1}{2}$ in.

The pure classic outline attained in this vase is sometimes found lacking in those of more elaborate construction. An oviform body supports a cylindrical centre, from which the shoulder slopes away at an acute angle; this is fluted, and in its upward inclination is circumferenced by a moulding almost circular in section; this is shaped to represent a conventional laurel wreath. Broadly, the cover takes the form of a truncated cone, moulded as a succession of acanthus leaves overlapping one another, tips downwards. The stem is short and spreads outwards to a circular base, the edge of which drops directly at right angles to the ground, where it is beaded and crossed at intervals by diagonally placed fluting. The oviform body of the vase is fluted into ten concave grooves, in each of which rests, as though suspended from the top, a garland of conventional bay leaves. These extend three-quarters the length of body. The spaces between these flutings are convex in section and somewhat wider than the flutings themselves.

The handles of the vase are shaped as lions' masks and skins in full relief, issuing from a circular raised cartel that is placed on either side of the top cylindrical band. These cartels are connected one to the other by oblong rectangular panels, occupying almost the entire surface of the band in question. These panels narrow at right angles to half their width where they join the cartels. They have frames of rectangular section.

The ground colour of the vase is apple-green, fine in colour, though a little cloudy and somewhat dry in its glaze; it is applied with telling effect in conjunction with the reserved white flutes. The lions' mask handles are in white, as also are the acanthus leaves that form the cover; but both the handles and the cover have most of the details pricked out in gold, either burnished or fluted; gilt also are the bay leaves in the channels of the body, as is also the reeded foot and the laurel wreath around the lip.

The only panel in which pictorial work is possible is that on the cylindrical portion of the body of the vase. It is painted in *grisaille* with a military trophy.

In the Wallace Collection, Gallery XII., the pair of vases, Nos. 38 and 39, are exactly similar; they bear no date letter.

[See Illustration—Plate 47.

138-The Companion Vase and Cover.

It is an exact pair to that already described.

139-A Vase and Cover (one of a pair).

Soft paste, undated (1772).

Period of Louis XV., in the so-called Louis XVI. style.

This shape of vase was formerly known as "Vase à quatre cartels," or "Vase antique ferré (dit de Fontenoy)."

Full height, 143 in.; greatest width, 61 in.

This vase and its companion almost exactly correspond, both in form and decoration, to those described on pages 75 and 76, Nos. 101 and 102. There is, however, a slight difference in the formation of the mouldings and bases, for here we note the absence of the beaded band that in the other runs round the stem at the juncture of the body and stand; also the laurel pattern frieze at the base of the stand is in this case augmented by a square-shaped plinth. The decoration of each of the vases exactly corresponds, even to the subject painting upon the principal panel, which duplicates the same picture; however, there are certain minor details in the costumes that are differently coloured.

140-The Companion Vase and Cover.

Alike to the one just described save the painting of the principal panel, which depicts a soldier leaning idly against a tree trunk, toasting a camp wench who, seated by his side, is preparing a cabbage for the evening meal. A bunch of turnips and an earthenware jug are in the foreground.

141-A Vase and Cover (one of a pair).

Soft paste, undated (about 1772).

Period of Louis XV., in the so-called Louis XVI. style.

The shape of this vase was formerly known as the "Vase ferre à bandeaux."

Full height, 16\frac{3}{4} in.; greatest width, 8\frac{1}{2} in.

The shape exactly duplicates the vase described on page 95, Nos. 137 and 138. The ground colour, however, used in its enrichment is bleu-du-Roi, dense in colour but even in application. The placement of the gilding is somewhat different, and the principal panel, instead of having military trophies for its decoration, is occupied by a Cupid resting on his quiver of arrows, surrounded by clouds painted in the same tone of grisaille.

See Illustration-Plate 48.

142-The Companion Vase and Cover.

It is an exact pair to the one above described.

Plate 47.

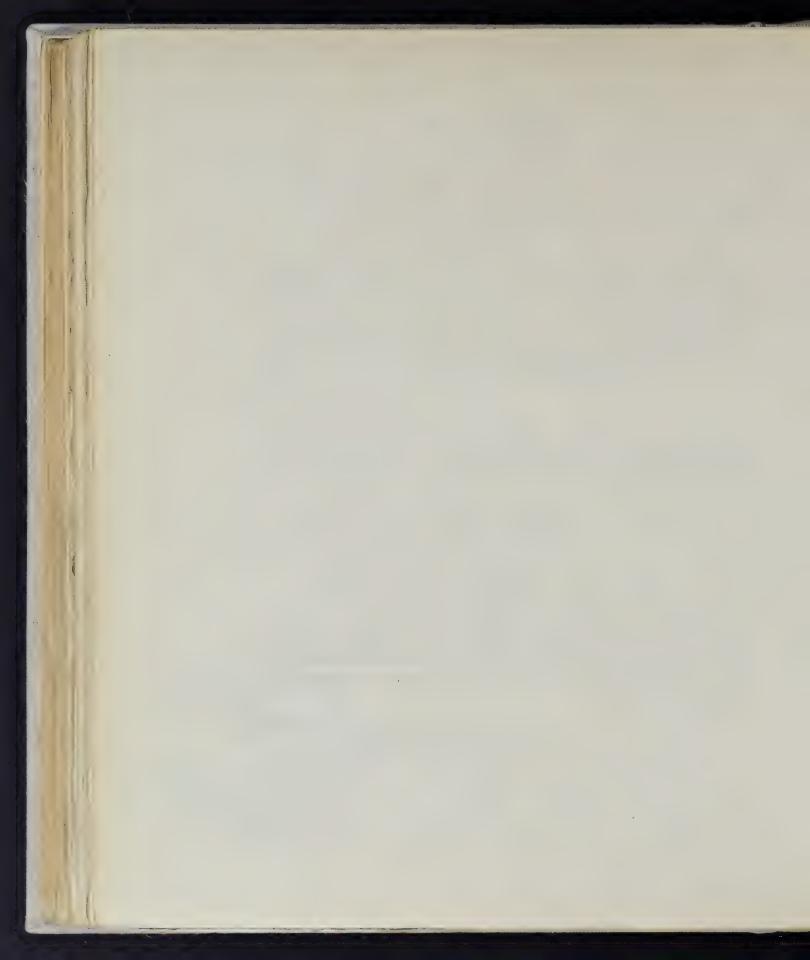
A Vase and Cover (one of a pair).

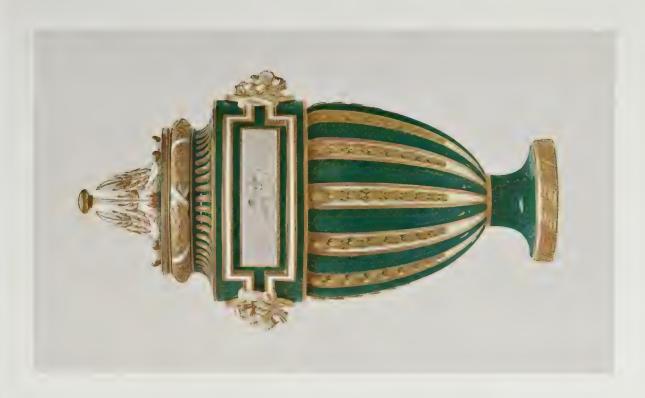
Soft paste, unmarked (about 1772). Period of Louis XV., in the so-called Louis XVI. style. The shape of this vase was formerly known as the "Vase ferré à bandeaux." Full height, 16\frac{3}{4} in.; greatest width, 8\frac{1}{2} in.

Plate 48.

A Vase and Cover (one of a pair).

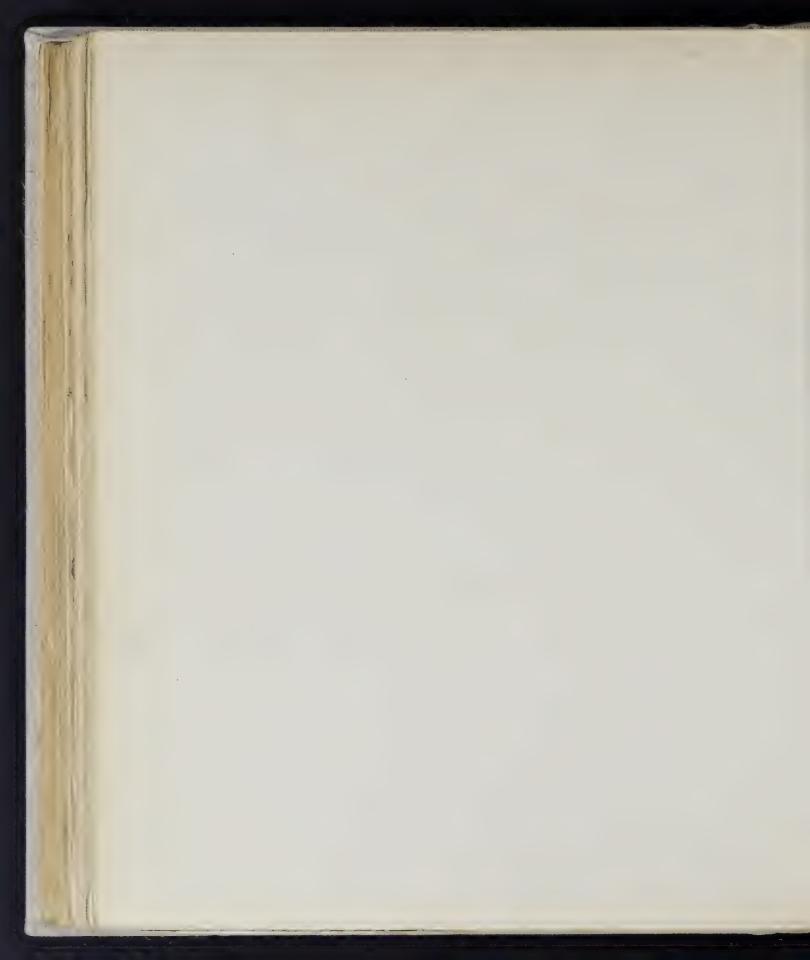
Soft paste, undated (about 1772). Period of Louis XV., in the so-called Louis XVI. style. The shape of this vase was formerly known as the "Vase ferré à bandeaux." Full height, $16\frac{3}{4}$ in.; greatest width, $8\frac{1}{2}$ in.







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143-A Vase (one of a pair).

Soft paste, bearing the date letter for the year 1773 and the initials of the painters Baudoin and Boucot.

Period of Louis XV., in the so-called Louis XVI. taste.

This shape of vase was known formerly as the "Vase Fontanieu."

Full height 12 in.; greatest width, 6 in.

By error when the vase was photographed the cover was omitted. This cover is greatly needed satisfactorily to balance the outline of the vase. In form the vase may be likened to a seau or flower-vase resting on a narrow moulded stem, with a spreading circular base. The lip moulding is boldly modelled with a riband-and-bead frieze. The short neck is almost wholly occupied by the heavy swags of formal oak leaves that are suspended from the handles on either side and caught up in front by the representation of a nail. The ground colour is a fine even turquoise-blue, evenly applied and finely glazed. Details of the lip and stem mouldings are reserved in white, whilst all the principal parts and the oak foliage swags are gilt and burnished. The principal panel is of oblong oval form, placed upon the body of the vase, and is framed by palm branches. The subject is painted in somewhat opaque polychromatic colours, and represents Cupid as Tragedy resting upon a cloud, holding a sceptre, and reading an open book on which is inscribed "Brutus." By the side of Cupid, trophies of arms, a crown and manacles are displayed The panel on the reverse side of the vase shows a tragedy in a garden, and an open book inscribed "Alzire."

In the Jones Collection, Victoria and Albert Museum, No. 180, is an exactly similar vase. It bears the date letter for the year 1773.

[See Illustration—Plate 49.

144-The Companion Vase.

This vase is similar in all details to the one just described, with the exception of the panel painting, which here shows Cupid posing as Comedy, with masks, etc., at his side. He is reading an open book inscribed "LAVARE." The panel on the reverse side of the vase shows a trophy of masks and an open book inscribed "JOUEUX."

145-A Basin, Cover and Stand (Écuelle).

Soft paste. The cover and stand bear the date letter for the year 1773, and the sign of the painter Hilken. The basin (which must have replaced an original broken basin) bears the date letter for the year 1794, and the initials of the gilder Le Guay.

Period of Louis XV., in the so-called Louis XVI. style. Height of basin and cover, 5\frac{1}{4} in.; width of stand, 9 in.

The double twisted rustic handles of the body and the moulded handle to the cover are alone in the Louis XV. taste. The ground colour is opaque bleu-du-Roi, with acanthus scrolls and oak foliage in gold. On the cover and stand are double kidney-shaped panels painted in semi-transparent colours with Cupids in various guises. The subjects upon the later basin have been painted to match, but are the work of a far less experienced artist.

146-Part of a Service.

Soft paste, bearing the date letter for the year 1773, and the sign of the painter Taillandier, also the sign of the gilder Chauvaux sen.

Style and period of Louis XV.

It is said that this service, and the plates resembling it in decoration (see page 26, No. 29), were made expressly for the personal use of Louis XV.

The edges of the various pieces are slightly scalloped and modelled in the lowest relief with a series of radiating channels. The ground colour of the borders is a fine even turquoise-blue, enriched with continuous festoons of various flowers, the swags, being caught up at four intervals, also running through double rings. In the centres of the plates, etc., are elaborate arrangements of garlands of flowers and laurel leaves, most curiously painted in a translucent cobalt blue, which in their various twists enclose shield and other shaped panels, the fields of which are decorated with gilded lines. The service consists of:—

One small tureen, cover, and attached stand.

Four square-shaped dishes.

Four oval dishes.

Two circular dishes.

Twenty plates.

Plate 49.

A Vase (one of a pair).

Soft paste, bearing the date letter for the year 1773, and the initials of the painters BAUDOIN and BOUCOT. Period of Louis XV., in the so-called Louis XVI. taste. This shape of vase was known formerly as the "Vase Fontanieu." Full height, 12 in.; greatest width, 6 in.

Plate 53.

A Vase (one of a pair).

Soft paste, unmarked (about 1775), but signed by the painter Boucor. Style and period of Louis XVI. This shape of vase was formerly known as the "Vase de Madame Adélaïde." Full height, 12½ in.; greatest width, 5¾ in.









147-A Service.

Soft paste, bearing the date letter for the years 1773 and 1774, and the signs and initials of the painters Fontaine, Chabry, Hilken and Michel. Period of Louis XV., in the so-called Louis XVI. style.

Around the borders of the plates, at regular intervals, are three oval panels, each painted in semi-transparent polychromatic colours with Cupid resting upon a cloud; he is in every case differently employed. Above these cartels, also in colours, are two swags of roses. Alternating with the Cupid panels, around the borders are baskets of various flowers, above which are double swags of flowers in gold matted and burnished. Both the gold and coloured swags seen over the subject panels unite in simple wreaths of laurel foliage. The extreme border is coarsely painted bleu-royal.

The well of the plates have a gold frieze enrichment, whilst in the centre are detached sprays of various flowers and colours. The decoration of the other pieces exactly corresponds to that seen on the plates. The service consists of:—

Two ice-pails, covers and liners.

One oval verrière (with escalloped border).

One circular verrière (with escalloped border).

Two jardinières (seaux).

Four smaller jardinières (seaux).

Two sauce-tureens and covers with attached stands.

One bowl.

Two triangular trays with triple attached cups and covers.

One oval tray with double attached cups.

Three tazze (with waved borders).

Two oval dishes.

Four shell-shaped dishes.

Four circular dishes.

Four square-shaped dishes.

One lozenge-shaped dish.

Fifty-four plates.

148-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1774.

Style and period of Louis XVI. (first year of his reign).

This shape of vase was formerly known as the "Vase à anses carrées."

Full height, 14½ in.; diameter, 7 in.

The body of the vase may be considered cylindrical in shape, with a slightly raised band round the centre and a rectangular moulding at the top; above that the lip curves outward, and finishes in an egg-and-tongue frieze. The handles are short and rectangular in section, and are applied to the centre band of the vase. They have a ring above, through which passes the ends of two laurel swags that are festooned about them. The cover fits cap-like on the top of the vase. Its handle is oviform. The bottom part of the base is fluted. It is circular in section, spreading to the foot, where it drops cylindrically. The entire ground colour is an even semi-transparent turquoise-blue, the various mouldings and handles of the vase being in burnished gold. Around the centre band of the body runs a frieze of conventional floral scrolls, also in gold.

149-The Companion Vase.

150-A Cup, Cover and Saucer.

Soft paste, bearing the date letter for the year 1774, and the sign of the painter Hilken. Style and period of Louis XVI.

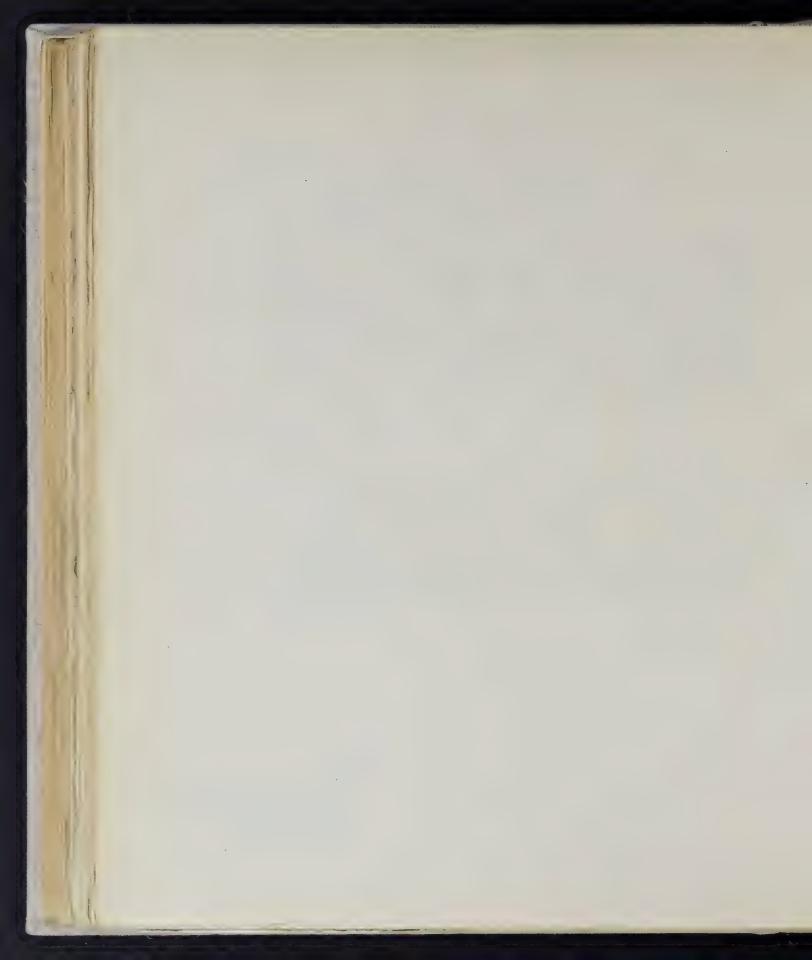
The cup is 4\frac{3}{4} in. high; the saucer, 6 in. in diameter.

Truncated cup, with double rustic handle; the cover is convex, the handle being formed as a double flower. The saucer is angled, and of the so-called "Trembleuse" type. Vivid bleu-du-Roi ground, with slender oak foliage border in gold. On the cup, cover, and saucer are kidney-shaped panels painted in garish translucent colours with Cupids and the attributes of that god.

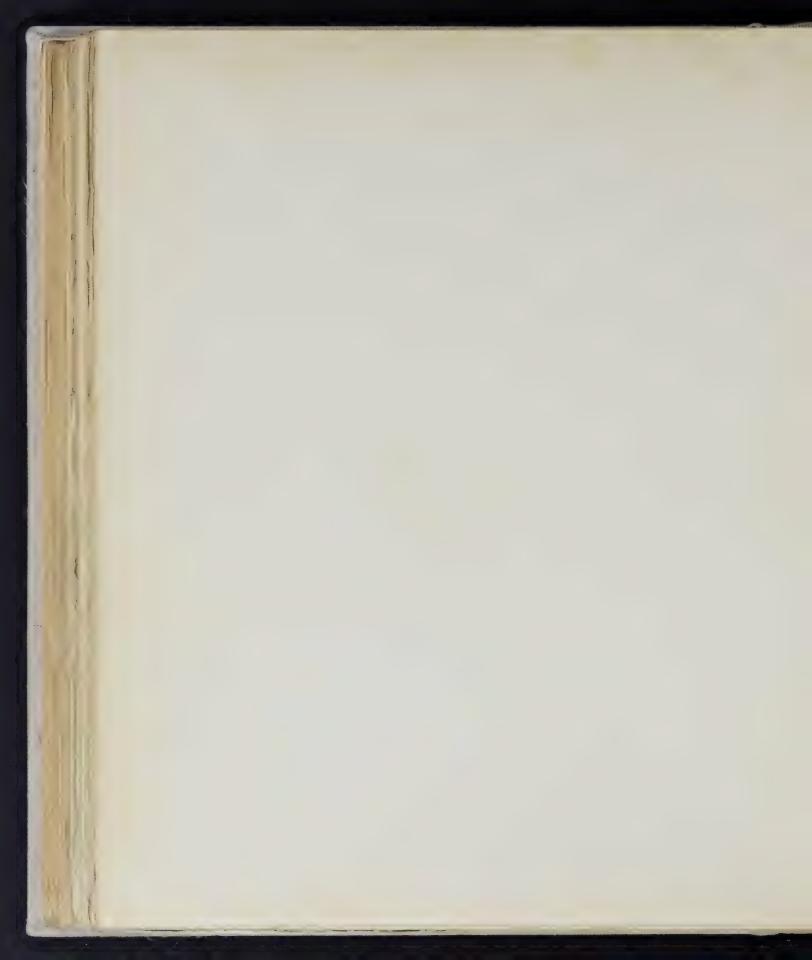
Plate 50.

A Vase.

Soft paste, bearing the date mark for the year 1775, and the initial of the painter Boucor. Style and period of Louis XVI. Full height, 17 in.; greatest width, $10\frac{3}{4}$ in.







151-A Vase.

Soft paste, bearing the date mark for the year 1775, and the initial of the painter Boucot. Style and period of Louis XVI.

Full height, 17 in.; greatest width, 103 in.

The formation of this vase corresponds with the one described on page 61, No. 81, with this difference, that in this example the body is a true oviform in shape. The handles are entirely attached to the vase, and the heavy swag of laurel foliage bisecting the body of the last described vase is here absent. The ground colour is a fine bleu-du-Roi, even in quantity and sufficiently relieved with white reserves, also enriched with gilded oak wreath foliage; the chief raised ornaments are gold partially burnished. The principal panel is of depressed pear-shaped form. It is finely painted in semi-translucent colours, probably by Morin. The subject chosen is a port scene, the principal figure in which appears to be the captain, or owner, of a vessel, who is giving vigorous orders to a crew who are laboriously moving cargo, whilst in the middle distance are some sailors heating a cauldron of tar. A smooth horizon is seen in the extreme distance. The subject is exactly the same as that upon the vase No. 92, Plate 32. The panel on the reverse side of the vase shows a bouquet of flowers by Boucot.

[See Illustration—Plate 50.

152-A Basin, Cover and Stand (Écuelle).

Soft paste, bearing the date letter for the year 1775, and the sign of the painter XROWET. Style and period of Louis XVI.

Height of basin and cover, $5\frac{1}{2}$ in.; diameter of stand, $9\frac{1}{2}$ in.

This set is a fine representative example of richly decorated Sèvres porcelain of the early Louis XVI. period, a style popular with collectors, owing to the minuteness of its painting and the very high quality of the gilding. The ground colour is a brilliant though opaque bleu-du-Roi, about the surface of which are garlanded flowers and laurels. On the cover, basin and stand are kidney-shaped panels minutely painted in semi-opaque colours with baskets of fruit and flowers resting on marble slabs. The handle of the cover is formed as a pomegranate, gilt and burnished.

153-A Vase.

Soft paste, bearing the date letter for the year 1775. Style and period of Louis XVI. (early manner). Full height, $17\frac{1}{4}$ in.; greatest width, $9\frac{1}{8}$ in.

In general principle of construction this vase may be said to resemble that described on page 61, Plate 27. The outlines of its body, neck, and base are the same in both instances, though the placement of the handles here is different, as they spring from the shoulder of the vase, to rise and turn in a gentle curve to the lip. They may be described as being supported by a corbel, that finishes in an acanthus leaf. The handles themselves are of rectangular section, though their faces nearest to the neck are wrapped in an acanthus leaf. Extending from either side of the handles and resting upon the shoulder of the vase is a twisted riband. The lip moulding has a frieze of overlapping leaves, the neck moulding one of a tongue-like origin, whilst a band encircling the vase, a third the distance from the base, is of simple rectangular section. A large swag of laurel foliage, modelled in high relief, hangs from handle to handle, almost bisecting the vase. Upon the neck are modelled in low relief at four equal distances elaborate arrangements of acanthus leaves, and at the extreme base of the vase, in similar relief, strawberry leaves and fruit are alternately placed. The stem is short, circular in section, spreading to its base, where is a formal laurel-wreath moulding. The plinth is rectangular in shape.

The ground colour is an evenly applied and opaque bleu-du-Roi, though its surfaces are much broken up by the raised gilded and burnished ornaments, as well as by the reserves in the white glaze that are plentifully used, especially on the leaf ornaments about the neck. The principal panel is placed high up upon the body of the vase, and may be described as being, roughly, quatrefoil in shape. It is painted with brilliant polychromatic colours, and represents the visit of two Eastern women and their attendant slaves to a soothsayer, who stands pen in hand before an open book. The colours used are of the greatest brilliancy. The execution of the subject suggests an early work of Dodin. The panel on the reverse side of the vase contains a basket of fruit suspended by a knot of mauve and green ribands: garlands of roses and cornflowers above.

154-A Vase.

Soft paste, bearing the date letter for the year 1775. Early manner. Style and period of Louis XVI. Full height, $17\frac{1}{4}$ in.; greatest width, $9\frac{3}{4}$ in.

This vase in shape corresponds exactly with that just described; also the general colour scheme of gros-bleu and gold upon the body are similar in both instances, with this difference, that the moulded arrangements of leaves upon the necks are in this example entirely in

Plate 42.

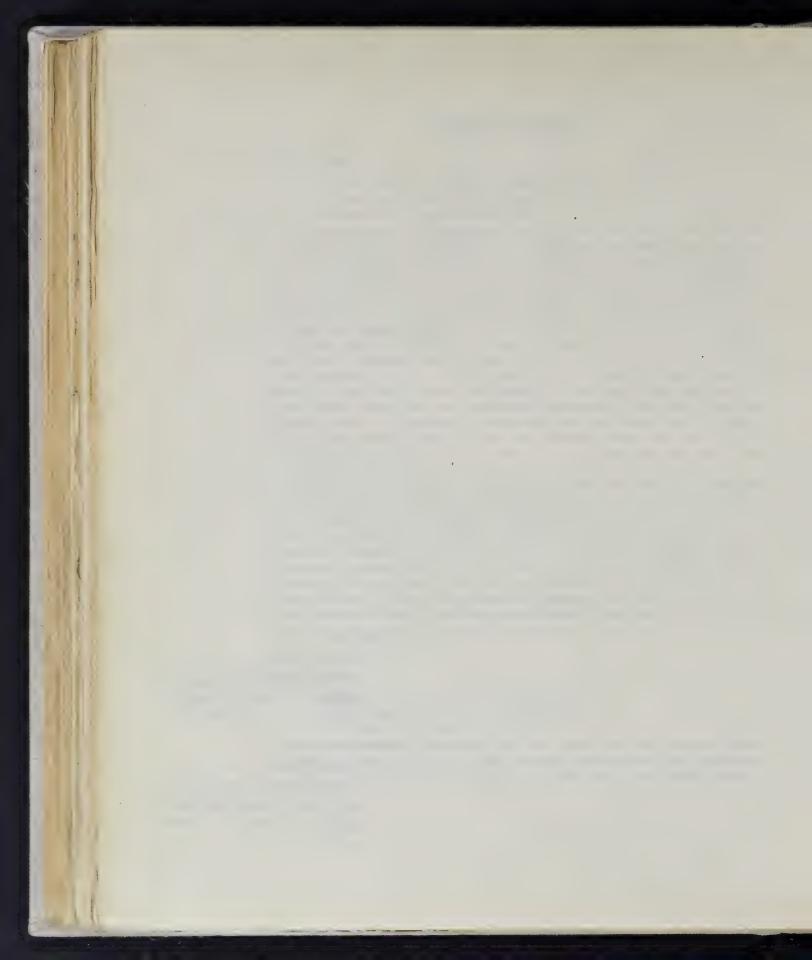
A Vase and Cover.

Soft paste, undated (about 1770). Period of Louis XV., in the so-called Louis XVI. style. This shape of vase was known formerly as the "Vase a ornements." Full height, 173 in.; greatest width, 83 in.

Plate 52.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1775. Style and period of Louis XVI. This shape of vase is a variation of the "Vase a ornements." Full height, 17½ in.; greatest width, 9½ in.







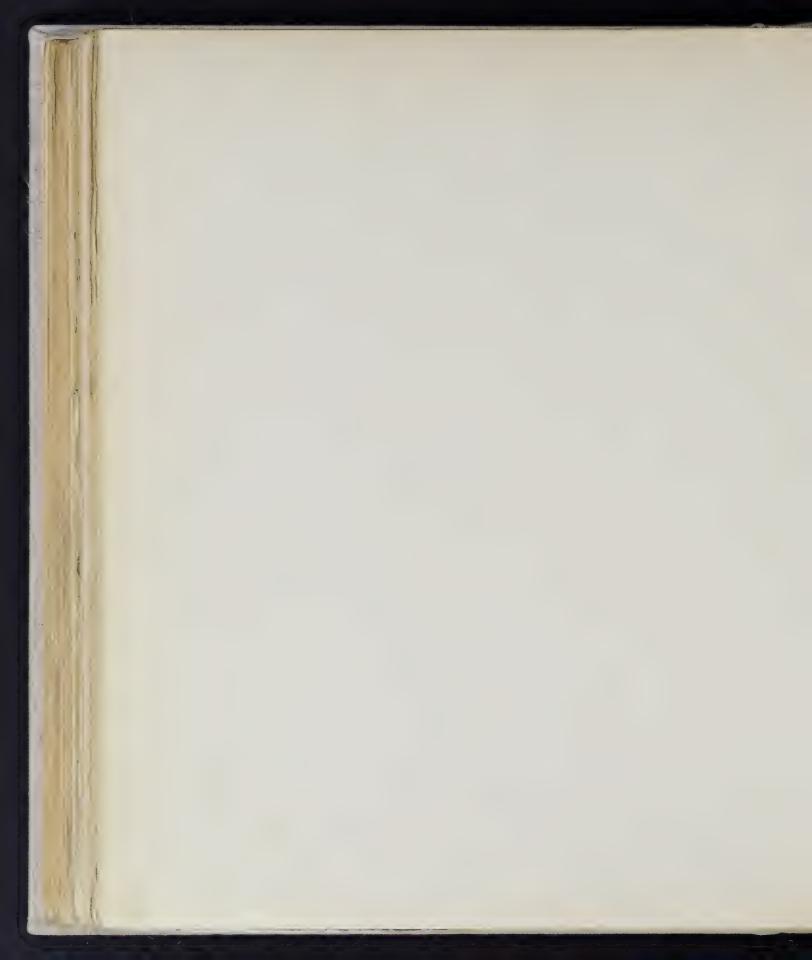


Plate 51.

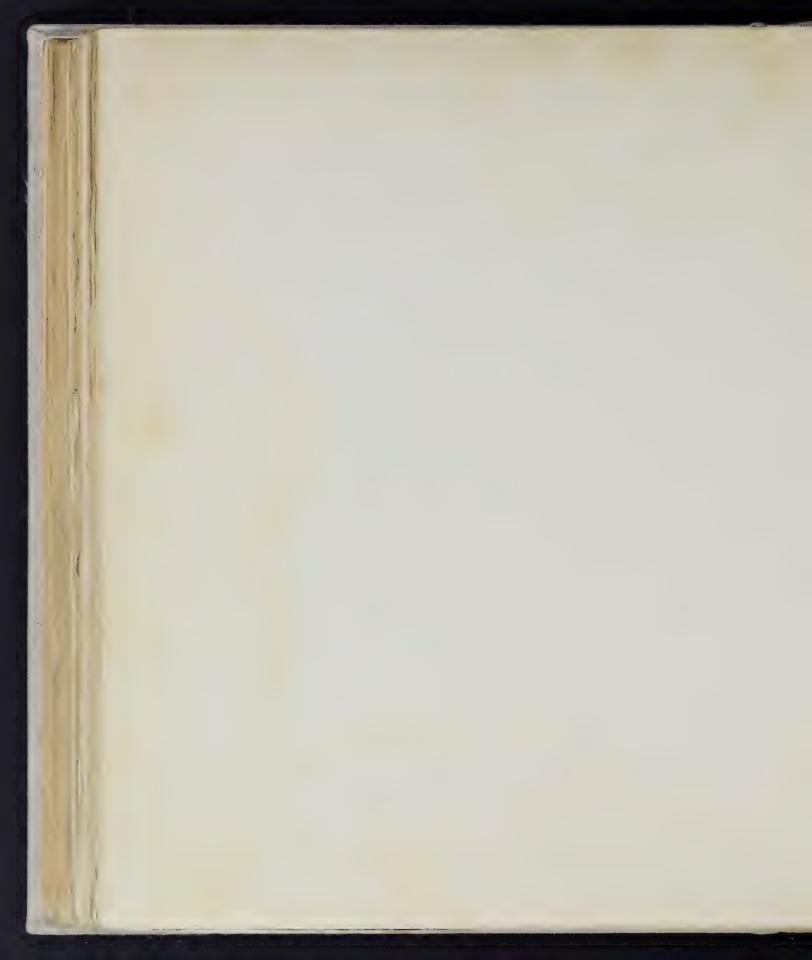
A Vase.

Soft paste, bearing the date letter for the year 1775. Early manner. Style and period of Louis XVI. Full height, 174 in.; greatest width, 93 in.





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burnished gold, and not merely outlined gold as in the other. It is painted—probably by Morin—with a full polychromatic palette, though the colours are opaquely handled. The subject represents a quay side, with a naval commander supervising the storing of a number of bales, boxes, etc., by a party of seven sailors. In the background are the masts of a ship, whilst in the foreground a cannon and ammunition are seen. A cloudy though sunlit sky illumines the picture. The panel on the reverse side of the vase contains a bouquet of various flowers and fruit.

[See Illustration—Plate 51.

155-A Vase and Cover.

Soft paste, bearing the date letter for the year 1775. Style and period of Louis XVI. This shape of vase is a variation of the "Vase d ornements." Full height, $17\frac{1}{2}$ in.; greatest width, $9\frac{1}{4}$ in.

The outline of the vase is exactly similar to the one described and figured on Plate 42, page 84, but differs in the formation of its handles, which, in place of the terminal female figures, finish in simple outward curls, suspended from the top of which are laurel swags. A reserved white concave band runs down either side of the handles. The ground colour of the vase is vert-pomme, with enrichments in gold round the base of the vase taking the form of overlapping leaves. The principal panel is of oblong form with rounded corners. It is finely painted, probably by Falot, with two Amorini sporting with a goat, probably emblematical of the season of Autumn. The colours are semi-transparent. The corresponding panel upon the reverse side of the vase is painted with bunches of fruit. The modelled parts of the vase are in burnished gold.

In the Jones Collection, Victoria and Albert Museum, No. 148, is a vase of similar form and proportion, but differently enriched. It is unmarked. [See Illustration—Plate 52.

156-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1775, and the sign of the painter Xrowet.

Style and period of Louis XVI.

Height of cup, 3 in.; diameter of saucer, 6 in.

The cup is cylindrical, the saucer angled. The ground colour is gros-bleu, with bands of lace-like ornaments in gold. Painted in semi-opaque translucent colours in an oval panel upon the cup is a vase of various flowers standing upon a marble table. In the centre of the saucer is depicted a vase of growing poppies, a guitar, and a sheet of music.

157-An Ewer (one of a pair).

Soft paste, undated (about 1775). Style and period of Louis XVI.

Full height (inclusive of mounts), 16 in.; greatest width (inclusive of mounts), 7 in.

The body is an elongated oviform, with the customary ewer lip and handle. The foot is circular in section and spreads to the base, where it drops cylindrically. The whole ground colour, with the exception of the handle and two mouldings on the base, is a vivid bleu-du-Roi enriched with a gilt ail-de-perdrix design, which varies in size according to its placement upon the body. Gilt lines and leafage are upon the handles. Mounts of metal gilt, chased as a griffin and a grotesque mask, have been added to the ewer, also a fluted socket; these, however, are of English workmanship of the first quarter of the nineteenth century.

158-The Companion Ewer.

159-A Vase (one of a pair).

Soft paste, unmarked (about 1775), but signed by the painter BOUCOT.

Style and period of Louis XVI.

This shape of vase was formerly known as the "Vase de Madame Adélaïde."

Full height, $12\frac{1}{2}$ in.; greatest width, $5\frac{3}{4}$ in.

The body may be described as of egg form, widening above to a trumpet-shaped lip. Around the neck is a raised collar, from which are suspended heavy festoons of oak foliage. The body of the vase is supported on three scroll-shaped feet of flattened rectangular section; these, at their juncture with the vase, widen out to elaborately modelled acanthus leaves Up the centre of each foot runs a formally arranged and diminishing laurel swag The base is triangular with flattened corners. It is rectangular in section.

The ground colour is an even and semi-transparent turquoise-blue, with white reserves about the legs, base and collar band. There is no subject painting upon this vase, but gilding, either burnished or dull, forms its chief decoration. At the base of the body are both panels of æil-de-perdrix and vermicelle groundwork, surrounded by wreaths of flowers and conventional scrolls. The swags about the neck are of gold, burnished.

[See Illustration—Plate 53.

160-The Companion Vase.

161-A Vase and Cover.

Soft paste, unmarked (about 1775). Style and period of Louis XVI. Full height, $8\frac{3}{4}$ in.; greatest width, $11\frac{1}{2}$ in.

This vase in form, with one exception, exactly duplicates that described on page 65, Plate 30, the one difference being that in place of the lip moulding pierced \dot{a} jour, we here have a simple rectangular lip, undecorated save by two lines of gilding.

The ground colour is vivid bleu-du-Roi. About its rectangular shoulders are additional enrichments consisting of a waved wreath of laurel foliage on a trellis pattern ground in gold. The gilded wreath surrounding the subject panel is also more formally treated. The principal panel, painted in the manner of Morin, exactly duplicates that of the other vase. The panel on the reverse side depicts a rocky river bank, with two horses landing from a ford. In the far distance are hills, and in the middle distance a building. The colours used are semi-opaque and polychromatic. The landscape is probably painted by Rosset.

162-A Vase and Cover (one of a pair).

Soft paste, undated (about 1775).

Style of Louis XV., period of Louis XVI.

This shape of vase may be described as being a variation of that formerly known as the "Vase ferré d bandeaux."

Full height, $13\frac{3}{4}$ in.; greatest width, $5\frac{1}{4}$ in.

The body is oviform, with an angled neck. At four regular intervals running down the body are deep grooves containing tapering rods moulded in full relief. The lip moulding is semicircular. Applied round the body are four circular cartels, hinged one to the other apparently by a ring. The foot is circular in section, and spreads to the base, where it drops cylindrically. At the juncture of the body and stem a beaded moulding is applied. The cover is convex, fluted, and applied with formal laurel pattern swags. The ground colour is a vivid bleu-du-Roi, opaque, though highly glazed, The channelling down the body of the applied cartels and details of the foot and rim moulding are reserved in white, outlined with burnished gold. In the centre cartel. framed by a simple moulding, is painted in grisaille the figure of Cupid. On the other cartels various musical trophies alternate with the figures of Cupid. They are also painted in grisaille.

163-The Companion Vase.

164-A Saucer.

Soft paste, bearing the date letter for the year 1775 and the sign of the painter TANDART.

Style and period of Louis XVI.

Diameter, 5 in.

The saucer is of the angled type. It has a bleu-du-Roi border with key pattern and scrolls in gold; detached sprays of flowers and wreaths are in the centre, in colours.

165-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1776, and the monogram of the painter Morin.

Style and period of Louis XVI.

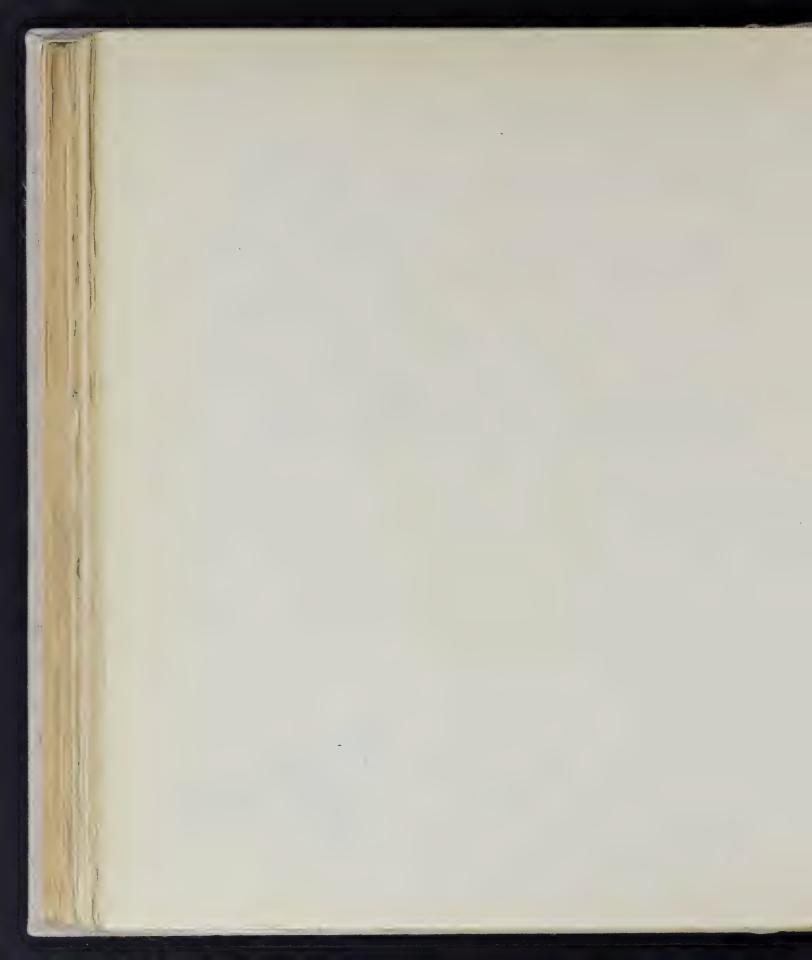
The cup is $2\frac{3}{4}$ in. high; the saucer $5\frac{1}{2}$ in. in diameter.

Cylindrical cup and angled saucer. Apple-green ground colour, with arrangements of wreaths and panels of diaper ornaments covering its surface. A circular panel is on the saucer, and an oval panel upon the cup. On these are painted shipping scenes, by MORIN. The colours are polychromatic though somewhat opaque in quality.

Plate 54.

A Vase and Cover.

Soft paste, bearing the date letter for the year 1776, and the sign of the painter Dodin. Style and period of Louis XVI. The shape of vase was formerly known as the "Vase à bandeaux." Full height, 17½ in.; greatest width, 7½ in.







166-A Vase and Cover.

Soft paste, bearing the date letter for the year 1776, and the sign of the painter Dodin. Style and period of Louis XVI.

The shape of vase was formerly known as the "Vase à bandeaux."

Full height, 17½ in.; greatest width, 7½ in.

In the formation of this vase the base of the body and the cylindrical lip are of the same circumference, though the shoulder swells outwards, diminishing downwards. Double handles formed as straps lying close to the body of the vase finish above in short corbels that support the lip mouldings. They are studded with bosses. Between the straps is a ring, through which passes the swags of foliage that festoon them. The neck of the vase is fluted. The stem is short, and swells into a circular foot, finishing at its edge in a cylindrical moulding. The cover is convex and ridged, its outline broken, as is the lip moulding of the body, by the four corbels that support it. From these projections on the cover, flat straps radiate to the centre. The handle is a cone-patterned knob. The ground colour of the vase is a fine gros-bleu, applied in a waved and early manner. To enrich this, around the centre panel are gilt branches of oak and laurel foliage. The relief ornaments are nearly all in gold, burnished, while certain portions of the vase, as for instance the strap handles, are reserved in the white. The principal panel is oval, and placed high up on the body of the vase. It is painted, probably by Dodin, in semi-transparent polychromatic colours, with a view in a copse or small wood, in which a group of three children, hiding behind a tree trunk, eagerly watch a bird-trap, the string of which is held by the seated boy in the centre of the composition. The panel on the reverse side of the vase contains a vase of various flowers standing upon a marble slab.

The companion vase to this is in the Wallace Collection, Gallery XXII., No. 23. It has no date letter. The painting is by Dodin, and the gilding signed Le Guay. The principal panel is painted with a youth and girl fishing.

[See Illustration—Plate 54.

167-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1776, and the initial of the painter MORIN, also the initials of the gilder LE GUAY.

Style and period of Louis XVI.

Height of cup, $3\frac{3}{4}$ in.; diameter of saucer, $4\frac{9}{4}$ in.

The cup is cylindrical, the saucer angled. The ground colour is gros-bleu, vivid, though somewhat opaque. About the border of the cup and saucer are looped swags of various flowers in gold, partially burnished. On an oval panel upon the cup is painted a coast scene, with three sailors arduously hauling a rope. In a circular panel upon the saucer is a similar scene, in which three seated sailors are listening to a yarn spun by a fourth member of the party, who stands in the centre of the composition. In the foreground are pieces of ordnance. Though bearing the signature of the artist Morin, it is hardly likely that these ill-drawn figures are actually from his hand. They are probably the work of an apprentice.

168-A Sugar-Box and Cover.

Soft paste, bearing the date letter for the year 1776. Style and period of Louis XVI.

Height, 41 in.; width, 4 in.

The body of the box is bell-shaped, the cover convex, with a gilt fruit handle. The ground colour is turquoise, not very successfully fired. On the body are two circular panels, and on the cover two kidney-shaped panels. These are painted in translucent polychromatic colours with garden scenes, introducing a group of hollyhocks, roses, urns, etc. There are paintings and gilt enrichments about the lip and cover.

169-A Coffee Pot and Cover.

Soft paste, bearing the date letter for the year 1777, the sign of the painter CATON, and the gilder Chauvaux sen.

Style of Louis XV.; period, Louis XVI.

Full height, $8\frac{1}{2}$ in.; width at the base, $4\frac{3}{4}$ in.

The body is circular in section, tapering towards the top. There is a simple lip and convex cover. On one side of the body is a socket, to which was screwed the handle. The ground colour is a fine semi-transparent bleu-du-Roi, with arrangements of scroll-work, festoons of flowers and laurels in gold, partly burnished. The principal panel is oval, and is painted in semi-translucent colours with a party of peasants picnicking in a landscape. On the cover is a wreath of various flowers.

170-A Covered Cup.

Soft paste, bearing the date letter for the year 1777, and the sign of the painter Aloncle.

Style and period of Louis XVI. Height, $3\frac{1}{2}$ in.; diameter, $2\frac{1}{2}$ in.

The cup is cylindrical, the cover convex, surmounted by a gilded fruit; apple-green ground colour with gold enrichments. On either side are oval panels painted in semi-transparent colours with exotic birds and foliage. It has been mounted into a tazza by the addition of handles, foot, and rim of chased ormolu.

171-A Saucer.

Soft paste, bearing the date letter for the year 1777, and the sign of the painter Levé Père. Period of Louis XVI., in Louis XV. style. Diameter, $4\frac{1}{2}$ in.

The saucer is of the concave type. It has an apple-green border, with scrolls, flowers, and small panels of scroll-work. A circular panel in the centre is painted with a flaming altar and two doves, in semi-translucent colours.

172-A Handleless Mug.

Soft paste, bearing the date letter for the year 1777, and the sign of the painter Commelin. Style and period of Louis XVI. It is $2\frac{5}{6}$ in. high.

The mug is cylindrical in form. The ground colour bleu-du-Roi, with gilt enrichments, etc. There are two oval panels, painted in polychrome with detached sprays of flowers.

173-A Cylindrical Cup.

Soft paste, bearing the date letter for the year 1777, and the sign of the painter CATRICE. Style and period of Louis XVI.

The cup is 3 in. high.

Bleu-du-Roi ground, with a band of gold enrichments. There is a circular panel painted with sprays of roses on a marble slab encircled by a laurel wreath.

174-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1778. The cup is $2\frac{3}{4}$ in. high; the saucer $5\frac{1}{2}$ in. in diameter.

Cylindrical cup and angled saucer. This cup, the writer fears, must be regarded as having been re-decorated; its surface is now pale turquoise, with reserved white bands enriched with jewelling.

175-A Cup and Two Saucers.

Soft paste, bearing the date letter for the year 1778. Style and period of Louis XVI.

The cup is $2\frac{3}{8}$ in. high; the saucers $4\frac{3}{4}$ in. in diameter.

Cylindrical cup and angled saucer. The ground colour is bleu-du-Roi, with gilded scroll-work. Circular panels are painted in opaque colours with various specimen flowers.

176-A Vase and Cover.

Soft paste, undated (about 1778).

Style and period of Louis XVI.

This shape of vase was formerly known as the "Vase a panneaux."

Full height, 20¼ in.; greatest width, 12 in.

The body of the vase is a true oviform, although at the top the line is broken by a shoulder, sloping away at an acute angle and rising gradually to the neck. The lip moulding projects and is gadrooned, the cover fitting within it. The cover is convex and radiatingly fluted from its simple oviform handle. The handle of the vase takes the form of flat rectangular straps extending from the lip to the base, following its general outline and lying flat against the sides, except about the centre, where by apparently folding back, then continuing a second time, they leave an aperture d jour. Through this opening, as though hung from a peg, on the shoulder of the body on either side of the handles, is a festoon of laurel foliage modelled in high relief. Down either strap handle, and in the fluted channels of the cover runs a series of applied bosses which enlarge and diminish in size according to their placement on the vase. A single boss is also placed in the centre of the neck immediately below the lip. This materially alters the formation of the neck panel, as round this boss is a concentric flat moulding. The base of the vase is also elaborated by ridges radiating from the extreme base and placed in the alternate order of one long and one short. The stem is short and swells to a circular base, finishing in reeded cylindrical moulding which in turn rests upon a square-shaped plinth. The ground colour is a brilliant bleu-du-Roi, highly glazed and even in colour. By raised mouldings of burnished gold the body is divided into compartments, which are enriched with arrangements of palm leaves and wreaths of various flowers in gold, details of which are worked with a burnisher. The principal panel is oval in form and is placed upon the upper part of the body of the vase. On it is painted in brilliant polychromatic colours the copy of Moreau's celebrated picture entitled, "C'est un fils, monsieur!" * It is probably the work of the painter Dodin. On the panel on the reverse side of the vase is depicted a lake scene. A building is in the distance, whilst in the foreground are groups of roses and hollyhocks.

^{*}Suites d'estampes pour servir à l'histoire du costume en France dans le dix-huitième siècle 1776.

177-Two Soup Plates.

Soft paste, unmarked (about 1778). Style of Louis XV.; period of Louis XVI. Diameter, $9\frac{9}{4}$ in.

These plates, like those in the large service described on page 27, Plate 6, are of a fine Duplessis model, but their border modelling is much more elaborate. In both cases the raised designs have been wholly disregarded by the painter and gilder. The ground colour of the borders is a pale turquoise-blue, with four reserved compartments, each containing paintings of exotic birds in semi-transparent polychromatic colours. The gilded frameworks of these compartments are formed by compositions of scroll-work and sprays of flowers. A bouquet of flowers and fruit forms the centre ornament of each plate.

178-A Cylindrical Cup.

Soft paste, unmarked (about 1778). The gilding is signed Chauvaux sen. Style and period of Louis XVI.

The cup is $2\frac{3}{4}$ in. high.

Bleu-du-Roi ground, with gold enrichments. There is an oval panel painted with shipping scenes, in the style of Morin.

179-A Cup and Saucer.

Soft paste, undated (about 1778). Style and period of Louis XVI. The cup is $1\frac{3}{4}$ in. high; the saucer $4\frac{1}{8}$ in. in diameter.

Cylindrical cup and angled saucer. Around the centre of the cup and the well of the saucer is a design composed of alternate bars of dark crimson and gold. The borders are dotted blue, with continuous waved garlands of laurel foliage in gold.

180-A Cup and Saucer.

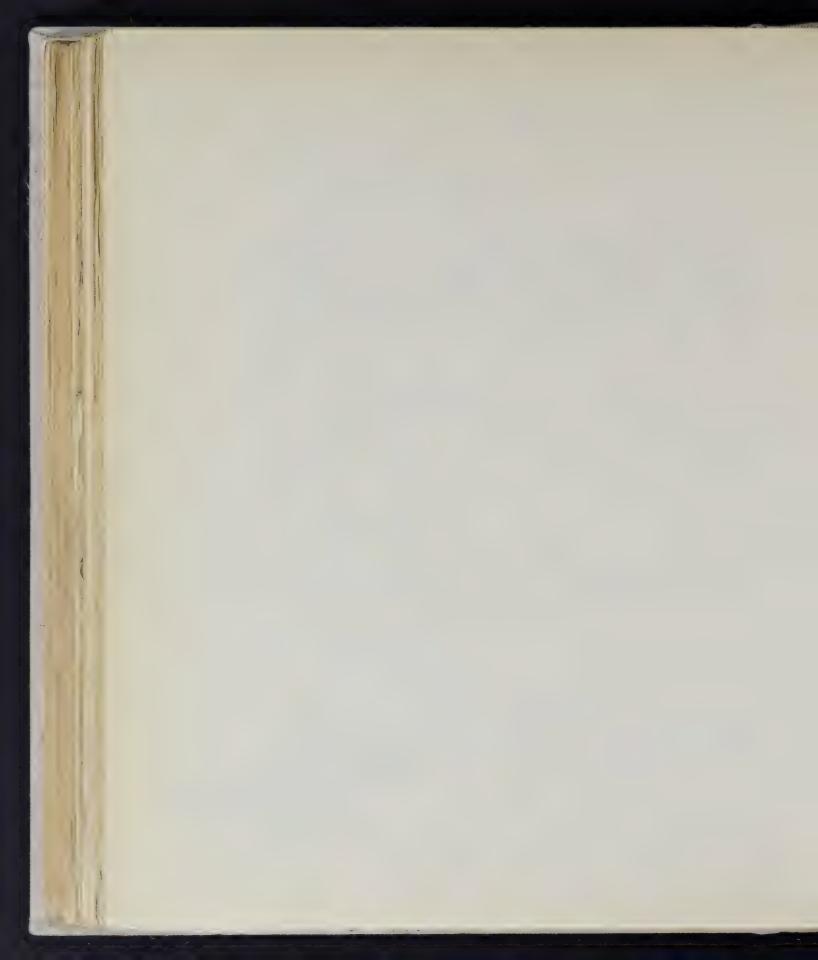
Soft paste, unmarked (about 1778). Style and period of Louis XVI. The cup is $3\frac{1}{8}$ in. high; the saucer, $6\frac{1}{8}$ in. in diameter.

Bell-shaped cup and concave saucer. The ground colour is a brilliant finely-glazed bleu-du-Roi, with a deep frieze of gilded ornament around the edge of the cup and saucer. On the latter is a larger circular panel, and on the former a kidney-shaped panel, both elaborately painted, possibly by Chabry, in semi-opaque colours with groups of Cupids.

Plate 55.

A Vase (one of a pair).

Soft paste, bearing the date letter for the year 1779, and the initials of the gilder Prévost. Style and period of Louis XVI. Full height, 12\frac{3}{4} in.; greatest width, 7\frac{3}{4} in.





Se 3 10



181-A Vase (one of a pair).

Soft paste, bearing the date letter for the year 1779, and the initials of the gilder Prévost.

Style and period of Louis XVI.

Full height, 12\frac{3}{4} in.; greatest width, 7\frac{3}{4} in.

It will be noticed that the elaboration of the scroll handles and festoons of formal laurel foliage are additions in ormolu to an otherwise plain oviform vase. The foot is circular in section, with a moulding at its juncture with the body, spreading outward to the extreme base. The ground colour is white with a pale xil-de-perdrix design in gold and blue. The mouldings of the lip and base are flatly gilded. The principal panel is of very large proportions, occupying almost the entire body of the vase, a slender composition of gilt scroll-work forming its framing. The subject-painting, in very translucent polychromatic colours, is curiously loose in its technique. It depicts a lady lying on a couch holding an umbrella, a trellised balcony at her side; beside the balcony stands a warrior. Their costume vaguely indicates China as their nationality, but that it is Oriental is all that the artist has succeeded in portraying. The panel on the reverse side of the vase shows a landscape with exotic birds. The mounts of ormolu cast and chased are fine in quality and of the same period as the vase itself.

[See Illustration—Plate 55.

182-The Companion Vase.

In all details this vase is like the one just described, with the exception of the subject depicted in the principal panel, which represents the figure of a mandarin, seated, offering a flower to a lady.

183-A Sugar-Box and Cover (Sucrier).

Soft paste, bearing the date letter for the year 1779, and the initials of the painter Gerard.

Style and period of Louis XVI.

Full height, 4 in.; greatest width, 41/4 in.

The body is bell-shaped, the cover convex. The ground colour is gros-bleu, with enrichments of gold. On the cover and base are two kidney-shaped panels painted with shipping scenes after Morin. It is mounted into a tazza by the addition of handles, foot, rim, &c., of ormolu cast and chased, the handles being shaped as bearded terminal figures. The mounts are of English workmanship of the early part of the nineteenth century.

184-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1779, and the sign of the gilder Chauvaux sen.

Style and period of Louis XVI.

The cup is 3 in. high; the saucer $6\frac{1}{8}$ in. in diameter.

Cylindrical cup and angled saucer. The ground colour is *bleu-du-Roi*, with gilded borders of conventional scrolls in bands. On the cup is an oval panel, painted in somewhat garish polychromatic colours with peasants love-making; a field, a bagpipe and hat are depicted in a circular panel on the saucer.

185-A Sugar-Box and Cover.

Soft paste, bearing the date letter for the year 1779. It has a painted sign, probably that of the second mark used by Bulidon.

Style and period of Louis XVI.

Height, $4\frac{1}{4}$ in.; $3\frac{1}{2}$ in. in diameter.

This sugar-box is bell-shaped, with a convex cover surmounted by a gilded knob. Bands of translucent apple-green are around the borders and cover. These have oval reserves, painted with roses and pansies in natural colours. The remainder of the groundwork is painted with evenly-distributed sprays of cornflowers (décor barbeau) and pinks. Lines of gold are also used in its enrichment.

186-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1779, and the sign of the painter Dodin, also the sign of the gilder Chauvaux sen.

Style and period of Louis XVI.

Height of cup, 3 in.; diameter of saucer, 5\frac{3}{4} in.

The cup is cylindrical, the saucer angled. The ground colour is a vivid, though opaque, gros-bleu. Around the borders, centering from oval pateræ, are garlanded festoons of flowers, also arrangements of scroll-work in gold. The gilding is of high quality, and shows Chauvaux senr.'s work at its perfection. Painted in an oval panel upon the cup, in colours of the greatest brilliancy, is a scene depicting a Turk caressing a lady of his harem. In the background is a mauve curtain and a lighted perfume-burner. Painted in a circular panel on the saucer is an open Koran, a stiletto, a scimitar, turban, and manacles. A landscape is seen in the distance.

Sèvres 1780—1789

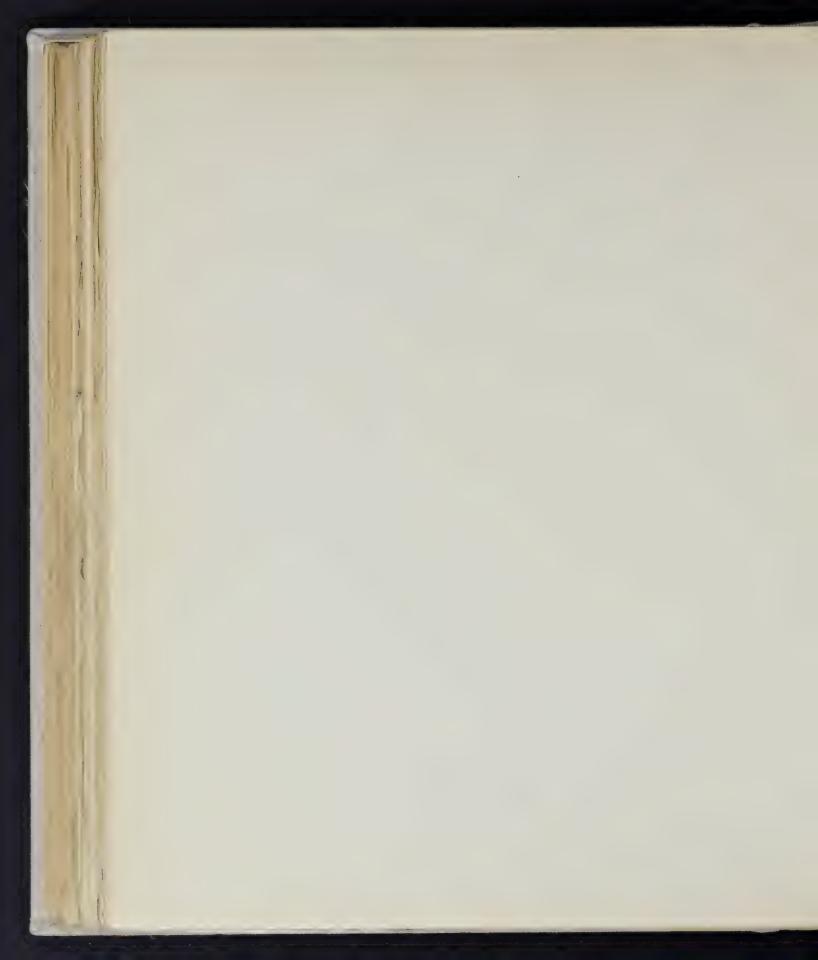
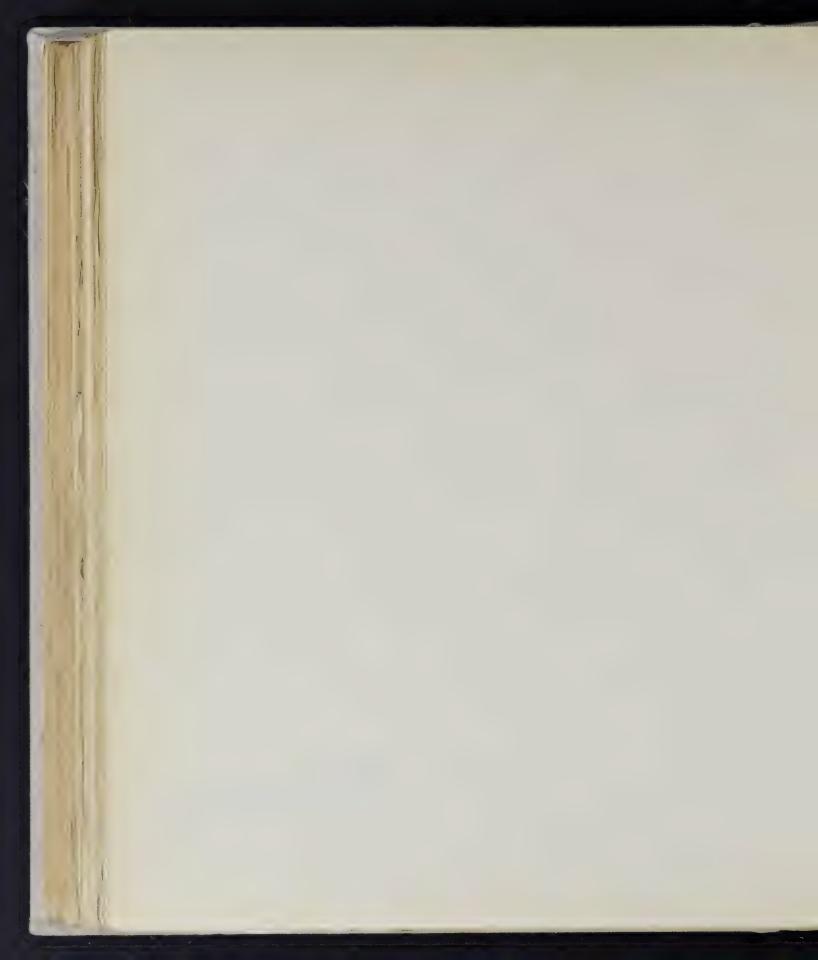


Plate 56.

A Vase and Cover.

Soft paste, undated (about 1780), but bearing the sign of the painter Boucor. Style and period of Louis XVI. Full height, 17 in.; greatest width, 11 in.







187-A Pair of Bowls.

Soft paste, bearing the date letter for the year 1780, with the initials of the painter Niquet.

Style of Louis XV.; period of Louis XVI.

Height, 2\frac{3}{4} in.; diameter, 9 in.

These bowls are exact duplicates of that described on page 44, No. 52.

188-A Vase and Cover.

Soft paste, undated (about 1780), but bearing the sign of the painter BOUCOT.

Style and period of Louis XVI.

Full height, 17 in.; greatest width, 11 in.

This shape of vase appears to be the prototype of that known as the "Vase Pâris garni" (see pages 128 and 129, Nos. 221, 222, 223—225), for it will be observed that the handles are of exactly the same construction as those of that vase, though they are very much more robust in proportion; evidently the handles were thus constructed before being compressed as in the true "Vase Pâris garni," where they serve the purpose of terms or brackets upon which rest the busts of boys or girls. On this vase the handles are finely modelled and set out from the body. Their exteriors are carefully moulded with formal acanthus wreaths. Around the lip is a moulding formed as a fluted reed spirally bound with a riband. The handle of the cover is a fir cone. The stem is short, circular in section, and fluted. At the juncture of the body and stem is a band moulded with jewel-like ornaments.

The ground colour is gros-bleu, very rich in appearance when seen with its gold surface ornaments, but if viewed alone opaque, heavy, and late in the manner of its application. The handles, details of the foot, etc., are in gold richly burnished. Certain white reserves are noticeable in the handle of the cover, in the lip moulding, and in the jewelled band around the top of the stem. As with most vases of this period, enrichments in the form of palm branches, acanthus scrollwork, and festoons of laurel foliage are distributed in gold partly burnished over the surface of the vase. The principal panel is egg-shaped, and is placed proportionally on the body of the vase. It is most elaborately painted with a copy of Moreau's well-known picture "L'achat de la Layette." The colours used are semi-transparent and chosen from a full palette. The panel on the reverse side contains a view of an unkept garden, with a bridge in the distance, painted by Boucot.

In the Wallace Collection, Gallery XV., Case B, No. 35 is a vase of similar shape and having a like elaboration of subject painting.

[See Illustration—Plate 56.

189-A Vase and Cover (one of a pair).

Soft paste, undated (about 1780), but bearing the sign of the gilders LE GUAY and VINCENT.

Style and period of Louis XVI.

This shape of vase was known formerly as the "Vase Pâris garni."

Full height, 14½ in.; greatest width, 7½ in.

The simplest outline characterises the "Vase Pâris garni," the body being of inverted pear-shape form, with a stem and base of circular section. Severely classic, the handles lie flat against the side, finishing above in busts of boys. These alone suggest the eighteenth century in their Pigalle-like modelling. The handle of the cover is a true oriform. The ground colour is a fine apple-green, with gold enrichment upon it in the form of simple laurel and oak branches bound with ribands. As with the other vase the handles are entirely gilt and very highly burnished. The principal panel is painted with a peasant genre subject after Greuze, the subject chosen being known as "Le fils du soldat." The colours used are opaque, but selected from a very extensive palette. The reverse panel on the vase is painted with a trophy of toys.

[See Illustration—Plate 57.]

190-The Companion Vase.

Alike in all details to the above, save for the composition in the principal panel, which represents the *genre* subject known as "Le Château de Cartes."

191-A Vase and Cover.

Soft paste, unmarked (about 1780). Style and period of Louis XVI.

The vase is oval in section and of a depressed tureen form; the cover somewhat duplicates the shape of the body. The whole ground colour is opaque gros-bleu, entirely enriched with a diaper design of trefoil ornaments in gold, which vary in size according to their position on the body of the vase. It is at once apparent that this vase, like many examples of Sèvres porcelain, was made to be used in conjunction with the ormolu mounts such as those that now appear upon it. The porcelain body without these additions would be architecturally deficient as a vase. The mounts take the form of monster handles, a rim mount pierced à jour with honeysuckle ornaments, depressed oval base with square-shaped plinth, and certain other mouldings.

192-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1780).

Style and period of Louis XVI.

Full height, 25\(\frac{3}{4}\) in.; greatest width, 14 in.

The vase may be described as barrel-shaped, with two raised rectangular mouldings towards the base; the lower part of the body is spirally fluted. The shoulder slopes at an obtuse angle towards the lip; against it rests the bifurcated finals of the handles, which below are boldly modelled as leafage. The cover is slightly convex and is surmounted by a large cone-shaped handle. The foot is circular in section and spreads towards the base. The entire ground colour, with the exception of two bands around the base of the body and handles, is vivid bleu-du-Roi. Around the centre of the body is a broad frieze of acanthus leafage in gold, details of which are worked with a burnisher. Portions of the handles, certain of the mouldings, and the handle of the cover, are in burnished gold.

193-The Companion Vase and Cover.

194-A Clock.

The case, soft paste, undated (about 1780). Style and period of Louis XVI.

Full height (inclusive of mounts), 12 in.; greatest width (inclusive of mounts), 5 in.

The case itself is formed as the lower part of a fluted Corinthian column, enriched with ground colour of bleu-du-Roi outlined in gold, the channels being reserved in the white. Placed upon the top of the column, though possibly not belonging to it, is a small gros-bleu tazza and cover. The whole has been most elaborately mounted with swags of laurel foliage and mouldings of ormolu cast and chased. They are of the period of Louis XVI. At a more recent date a cylindrical plinth of hard paste Sèvres porcelain has been added, the ground colour of which is gros-bleu outlined in gold; this again has metal-gilt mounts.

195-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1780).

Style and period of Louis XVI.

Height (inclusive of mount), 19\frac{3}{4} in.; greatest width, 9 in.

The body of the vase is strictly classical in formation, being almost cylindrical in its upper part; the neck abruptly diminishes at an obtuse angle. The bleu-du-Roi ground colour entirely covers its surface. Like other vases of this description in the Royal Collection this vase was made solely for use in combination with ormolu mounts. In this case the mounts take the form of lion's mask and rectangular handles, an open rim mount and a band round the centre of the vase, finely chiselled with honeysuckle ornaments. They are of French workmanship of the latter part of the reign of Louis XVI.

196-The Companion Vase and Cover.

197-A Vase and Cover.

Soft paste, unmarked (about 1780). Style of Louis XV.; period of Louis XVI. Full height, $14\frac{1}{2}$ in.; greatest width, $7\frac{3}{4}$ in.

This vase, the second of its shape described in this work, by the addition of the worth-less wooden cover now placed upon it, loses much of its original beauty of form. On reference to page 36, Plate 12, No. 42, it will be seen that the proper cover to this description of vase was shaped as the royal crown of France, capping as it did the medallion portrait of the King. In the vase under discussion the suspended biscuit cartels have been cut away, and applied plaques of hard paste porcelain substituted, painted in polychrome with figures of Cupids. In every other respect the vase duplicates in surface enrichment the vase already described. The additional plaques of hard paste porcelain must have been added in England at the same time as were the ormolu mounts, probably early in the nineteenth century.

198-A Cup and Saucer.

Soft paste, undated (about 1780); it bears the sign of the gilder Le Guay. Style and period of Louis XVI.

Height of cup, $3\frac{3}{4}$ in.; diameter of saucer, $5\frac{1}{8}$ in.

The cup is cylindrical, the saucer angled. The ground colour is gros-bleu, with bands of acanthus leafage in vari-shaded golds, introducing pateræ enriched with jewelling. Painted in an oval panel upon the cup in colours chosen from a full palette are the figures of Venus and Cupid. This composition is framed by gold-foil applied in the manner of Cotteau, with jewels of opaque white and translucent crimson enamel. In the centre of the saucer is painted an amatory trophy.

199-A Cup and Saucer.

Soft paste, undated (about 1780), bearing the initials of the gilder Le Guay. Style and period of Louis XVI.

Height of cup, 4 in.; diameter of saucer, 5\frac{1}{2} in.

The cup is cylindrical, the saucer angled. The entire ground colour is gros-bleu, decorated with acanthus leaf friezes, introducing gold-foil pateræ, heightened with touches of translucent and opaque enamelled jewelling.

200-A Cup and Saucer.

Soft paste, undated (about 1780). Style and period of Louis XVI.

Height of cup, 41 in.; diameter of saucer, 51 in.

The cup is cylindrical, the saucer angled. The ground colour is bleu-du-Roi, with elaborate gilded lace-pattern borders. In an oval panel upon the cup, very finely painted in opaque colours, is a composition of figures representing a mounted trumpeter halting before a trough, into which a groom is throwing an armful of hay. A tent and landscape appear in the background. In the centre of the saucer is depicted an extensive landscape, with a cottage in the middle distance, and a horseman riding away from the spectator.

201-A Cup and Saucer.

Soft paste, undated (about 1780).

Style and period of Louis XVI.

Height of cup, 4 in.; diameter of saucer, 5 in.

The cup is cylindrical, the saucer angled. The entire ground colour is *gros-bleu*, with gilt scroll enrichments round the edge. In an oval panel, painted in semi-transparent colours, is a road scene, with peasant woman and boy.

202-A Covered Cup.

Soft paste, undated (about 1780), but with the sign of the painter Evans. Style and period of Louis XVI. Height, $2\frac{1}{2}$ in.; diameter, 3 in.

The cup is cylindrical, the cover convex; turquoise-blue ground colour, with a gilt line and laurel foliage in gold. On either side are oval panels painted in semi-transparent colours with exotic birds and foliage. It has been mounted into a tazza by the addition of handles, foot, and rim of chased ormolu.

203-A Saucer.

Soft paste, unmarked (about 1780), bearing the mark of the painter Bulidon, and the signature of the gilder Le Guay.

Diameter, 53 in.

This saucer is of angular form. The ground colour is turquoise-blue, with gilt scrolls about the border. In the centre is a circular panel painted in colours with a vase of flowers resting on a marble slab.

204-A Dish (one of a pair).

Soft paste, unmarked (about 1780). Diameter, 8 in.

The whole of the ground colour of this dish, within and without, is gros-bleu. It is mounted into a tazza by the addition of a tripod stand, circular base and dragon handles holding a moulded rim of ormolu cast and chased. These additions are of English workmanship of the first quarter of the nineteenth century.

205-The Companion Dish.

206-A Cylindrical Cup.

Soft paste, unmarked (about 1780), and with the initial of the gilder Le Guay. Style and period of Louis XVI. The cup is 3 in. high.

The ground colour of this cup is *bleu-du-Roi*, enriched with gilded bands of scrollwork. Upon it is an oval panel painted in opaque colours with a basket of fruit and flowers on a pale-yellow (*jaune clair*) ground.

207-A Cylindrical Cup.

Soft paste, unmarked (about 1780). Signed with the initial of the gilder LE GUAY. Period of Louis XVI., in the Louis XV. style.

The cup is 3 in. high.

The ground colour of this cup is *bleu-du-Roi*, adorned with gilt Chinese ornaments of birds, palms and scrollwork, in the manner of those seen on Vincennes porcelain.

208-A Cup and Saucer.

Soft paste, unmarked (about 1780). The gilding is signed Chauvaux sen. Style and period of Louis XVI. The cup is $3\frac{1}{8}$ in. high; the saucer, 6 in. diameter.

Cylindrical cup and angled saucer. Bleu-du-Roi ground colour, with bands of acanthus scrolls, laurel wreaths, etc., in gold.

209-A Saucer.

Soft paste, unmarked (about 1780). Style and period of Louis XVI. Diameter, $5\frac{1}{8}$ in.

The saucer is of the angular type. It has a gros-bleu border, with gold enrichments. A circular panel in the centre is painted in semi-opaque colours with a landscape, in which may be seen a man fishing.

210-A Cylindrical Cup.

Soft paste, unmarked (about 1780). Signed with the initials of the gilder Le Guay. Style and period of Louis XVI.

The cup is 3 in. high.

Bleu-du-Roi ground, with bands of gilded ornaments. There is a circular panel painted in opaque colours with a basket of fruit and flowers.

211-A Ewer (one of a pair).

Soft paste, bearing the date letter for the year 1781; also the sign of the gilder Vincent. Style of Louis XV., but of the period of Louis XVI. Full height, $18\frac{3}{4}$ in.; greatest width, $9\frac{1}{2}$ in.

This very remarkable vase-ewer and its companion are interesting on account of the fact that the entire surface decoration of the porcelain is made to resemble what it is really not, the body being mottled to simulate lapis-lazuli, whilst the other portions are modelled and gilded in imitation of chased ormolu work. The body is a pure oviform, the base modelled with much spirit to represent rockwork, water rushes, etc.; the neck, lip, handle, etc., are shaped in the form of a swan with extended wings and outstretched neck. The ground colour of the body is bleu-du-Roi of the finest nature, Vincennes-like in its cloudy transparency; it is splashed with touches of gold to represent the pyrites of the lapis. All the other portions of the ewer, as already indicated, are gilded with golds of various shades, imitating the variations of colour seen in slightly tarnished ormolu work. The perfection of Vincent the gilder's work is here shown in these imitative variations, the ormolu work being represented either burnished, tooled, or worked by the "chaser."

212-The Companion Ewer.

213-A Vase.

Soft paste, bearing the date letter for the year 1781, with the sign of the gilder Vincent. Style and period of Louis XVI.

This shape of vase was formerly known as the "Vase cornet à têtes de morue."

Height, 143 in.; greatest width, 6 in.

The body of this vase is true egg-shaped, with a tall beaker-shaped lip; it has a short spreading foot of circular section, dropping cylindrically at the base, where it finishes in a rectangular plinth. About the juncture of the neck with the body and the body with the base are beaded mouldings, gilt and burnished. The handles are formed as grotesque heads of monsters holding rings in their mouths. The gilding is of very high quality, graduated in shade to represent metal-work. The entire ground colour is an opaque though highly waved gros-bleu, graduating in its scale of colour to simulate lapis-lazuli, the various strata of pyrites being represented by gilding.

214-The Companion Vase.

215-A Pair of Circular Saucer Plates.

Soft paste, bearing the date letter for the year 1782, and the sign of the painter Taillandier.

Style of Louis XV., period of Louis XVI.

Diameter, $8\frac{1}{4}$ in.

In formation the plates are slightly octafoil. The interior ground colour is a vivid turquoise-blue, somewhat cloudy in appearance. Reserved in the centre of each plate is a circular panel, on which is painted a detached spray of various flowers and fruit in semi-transparent polychromatic colours. The framework to these panels is formed of elaborate compositions of scrollwork, introducing in two places a trellis ornament, also various sprays of flowers.

216-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1781, and the initials of the gilder LE Guay, and possibly the sign of the painter Caton.

Style and period of Louis XVI.

Height of cup, 3 in.; diameter of saucer, 6 in.

The cup is cylindrical, the saucer angled. The ground colour is a brilliant, though opaque bleu-du-Roi. Around its border are gilt pateræ, bordered by small panels of diaper ornaments linked together by wreaths of flowers. Painted in an oval panel upon the cup, in vivid though somewhat opaque polychromatic colours, are two shipwrecked mariners clinging to a mast. Painted in the saucer are two mermaids.

217-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1781, and the monogram of the gilder LE GUAY, also the mark of the painter CATON.

Style and period of Louis XVI.

Height of cup, $2\frac{3}{4}$ in.; diameter of saucer, $5\frac{1}{2}$ in.

The cup is cylindrical, the saucer angled. The ground colour is a fine even bleu-du-Roi, almost entirely covered with a lace ornament in gold. Painted in an oval panel in the cup, in semi-opaque polychromatic colours, is a portrait of Mademoiselle Du Thé. She is viewed three-quarter face, turned to the right, her golden hair bound with a ribbon, wearing a décolleté white bodice, draped with a mauve robe. Painted in a circular panel in the saucer are the emblems of Love.

218-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1781, and the signs of the painter Capelle and the gilder Vincent.

Style and period of Louis XVI.

The cup is 2\frac{3}{8} in. high; the saucer, 4\frac{3}{4} in. wide.

Cylindrical cup and angled saucer. There has been much controversy over this particular cup and saucer, the author always asserting his belief in the originality of its enrichment. However, that eminent connoisseur, the Count X. de Chavagnac, has considered the decoration of the jewelling, etc., to be of more recent date; but the more carefully the writer examines this specimen the more is he convinced that its decoration is contemporaneous with its manufacture, and that it is a true example of old jewelled Sèvres porcelain of a rare type. The entire ground colour is of the scarce écaille rouge, semi-opaque and mottled. Reserved upon the cup is a pear-shaped panel painted in grisaille with figures of Mars and Venus. The scroll-patterned border is in thickly applied gold-foil, as are the settings of the various jewelled ornaments and rosettes that generally embellish the cup and saucer. About the panel in the cup are branches of bay-leaves brilliantly enamelled in translucent crimson and green.

219-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1781, and the signatures of the artists Chauvaux jun. and Bouchet.

Style and period of Louis XVI.

The cup is $2\frac{1}{2}$ in. high; the saucer, $4\frac{3}{4}$ in. in diameter.

Cylindrical cup and angled saucer. Upon a reserved white ground are placed small circular panels painted with landscapes in polychrome; these alternate with circular panels of flowers and blue and gold rosettes; there are also festoons of laurel foliage in green and gold.

220-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1781. The painter's name is unknown, though it is recorded on a saucer bearing the date letter for the year 1765.

Style and period of Louis XVI.

The cup is $3\frac{1}{2}$ in. high; the saucer, $5\frac{1}{8}$ in. diameter.

Cylindrical cup and angled saucer. The ground colour is brilliant apple-green, so unevenly applied that the defects in the surface have been concealed beneath detached sprays of gilded flowers. The borders are decorated with laurel wreaths. Upon the cup is an oval panel, and upon the saucer a circular panel, each painted in semi-translucent polychromatic colours with the triumph of a Bacchante.

221-A Vase and Cover (one of a pair).

Soft paste porcelain, bearing the date letter for the year 1782, and the sign of the painter Dodin, and the sign of the gilder Prévost.

Style and period of Louis XVI.

This shape of vase was known formerly as the "Vase Pâris garni,"

Full height, 142 in.; greatest width, 7 in.

The simplest outline characterises the vase "Påris garni," the body being of inverted pearshape form, with a circular stem and base and convex cover. Severely classic, the handles lie flat against its side, finishing above in busts of boys. These alone suggest the 18th century in their Pigalle-like modelling. The handle of the cover is a true oviform. The ground colour is a fine even gros-bleu. About the body and neck are garlands of formal laurel foliage and scrollwork in gold, partly burnished. The handles and busts of boys are entirely of burnished gold, as is the heavy moulding of the lip. The principal panel is of the same form as the body of the vase. On it is minutely painted, by Dodin, a domestic scene, after the picture by Moreau, known as "La Visite du Curé."

The colours used are somewhat opaque, but are astonishing in their multiplicity.

The panel on the reverse side of the body is occupied with a vase of various flowers standing upon a marble slab. Probably by Boucor. [See Illustration—Plate 58.

222-The Companion Vase.

The subject chosen to decorate its principal panel is Moreau's picture of "La Visite de l'après-midi."

Plate 58.

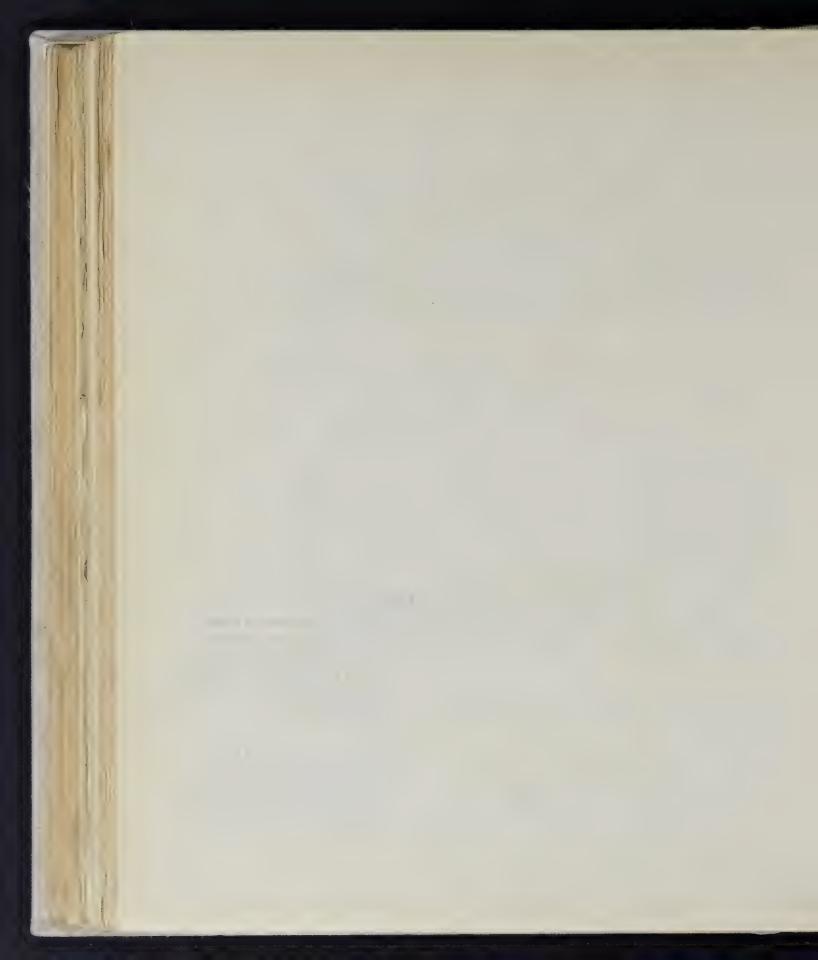
A Vase and Cover (one of a pair).

Soft paste, porcelain, bearing the date letter for the year 1782, and the sign of the painter Dodin, and the sign of the gilder Prévost. Style and period of Louis XVI. This shape of vase was known formerly as the "Vase Pâris garni." Full height, 14½ in.; greatest width, 7 in.

Plate 57.

A Vase and Cover (one of a pair).

Soft paste, undated (about 1780), bearing the signs of the gilders Le Guay and Vincent. This shape of vase was known formerly as the "Vase Pâris garni." Style and period of Louis XVI. Full height, 14½ in.; greatest width, 7½ in.









223-A Vase and Cover (one of a set of three).

Soft paste, bearing the date letter for the year 1782, and the sign of the painter Dodin; also the sign of the gilder Prévost.

Style and period of Louis XVI.

This shape of vase was known formerly as the "Vase Pâris garni."

Full height, $16\frac{3}{4}$ in.; greatest width, $9\frac{1}{4}$ in.

This vase exactly duplicates in form its two companions, and much resembles the pair of small vases just described, with the exception that, in place of the busts of boys forming the handles, those of girls are here substituted, their hair being bound with wreaths of flowers. The cover is convex, with an oval handle. The ground colour is a fine even gros-bleu, though somewhat opaque in application. About the body and neck are garlands of formal laurel foliage and scroll-work in gold partly burnished. The handles and the female busts are entirely of burnished gold, as is the heavy moulding of the lip. The principal panel is of the same form as the body of the vase. It is minutely painted with a domestic scene by Dodin, after the pictures by Greuze.

The colours used are opaque, but are chosen from a palette of full magnitude. The panel on the reverse side of the body is occupied with a vase of various flowers standing upon a marble slab, probably by Boucot.

224-The Companion Vase.

225-The Companion Vase.

226-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1782. Style and period of Louis XVI. Height of cup, $4\frac{9}{4}$ in.; diameter of saucer, 5 in.

The cup is cylindrical, the saucer angled. The ground colour is a vivid opaque gros-bleu exuberantly enriched with broad bands of duplicated acanthus leafage in applied gold foil. Touches of translucent green, mauve, opaque white and pale blue enamel have also been added. A rosette of similar workmanship is in the centre of the saucer. It is almost next to impossible to place this cup and saucer amongst those that have been subjected to re-decoration, so skilful is the work of its jewelled ornamentation. It might be assertively described as by the hand of COTTEAU but for the presence of a suspicious opaque turquoise enamel and for the mark below the saucer painted in gold above the glaze.

227-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1782. Style and period of Louis XVI. Height of cup, 4 in.; diameter of saucer, 3 in.

The cup is cylindrical, the saucer angled. The ground colour is an opaque gros-bleu, about the surface of which are slender festoons of jewelled ornaments supported by gilded ribands. Opalescent colours have here been introduced into the jewelling.

228-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1782. Style and period of Louis XVI. Height of cup, 4 in.; diameter of saucer, $5\frac{1}{8}$ in.

The cup is cylindrical, the saucer angled. This cup almost duplicates that just described. There is, however, a slight difference in the placement of the jewelling, the border in this example being of twisted riband ornament, whilst upon the cup are festoons of white beading.

229-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1782. Style and period of Louis XVI. Height of cup, $4\frac{1}{4}$ in.; diameter of saucer, 6 in.

The cup is cylindrical, the saucer angled. The ground colour is opaque gros-bleu; about the surface are various jewelled bands. A second band of jewelling in the form of a diadem is around the base of the cup, and also around the border of the saucer.

230-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1782. Style and period of Louis XVI. Height of cup, 4 in.; diameter of saucer, $5\frac{3}{4}$ in.

The cup is cylindrical, the saucer angled. The decoration of this cup closely corresponds with the one last described, though in this case the jewelled band is intertwined with a formal laurel wreath.

231-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1782, also the mark of Pierre jun. Style and period of Louis XVI.

The cup is $2\frac{1}{2}$ in. high; the saucer $5\frac{1}{4}$ in. in diameter.

Cylindrical cup and angled saucer. The ground colour is apple-green translucently applied. Bordering the cup and saucer are reserved white bands with framings of gold enclosing small compartments bordered with maroon. They are also painted with festoons of flowers in natural colours, and baskets of roses and cornflowers.

232-A Ewer.

Soft paste, bearing the date letter for the year 1782, and the initials of the painter Le Bel Jun.

Style of Louis XV., with Louis XVI. decoration.

Height, 61 in.

This ewer is a fine example of late Louis XV. type as regards form. The handle is well modelled with acanthus leaves, etc., but the decoration leaves much to be desired; it is, indeed, open to doubt whether its enrichments are even of as early a date as the time of the painter whose signature it bears. In the first place the handle has been separated from the ewer, and was but glazed on before the decoration was added; secondly, within the ewer, the paste is sadly discoloured and pitted, as if by a second and not contemporaneous firing. But to balance these defects the turquoise-blue ground colour is of fine quality, the gilding good; also the oval panel painted with a trophy of musical instruments, and smaller oval panels painted with flowers, appear satisfactory. Around the centre of the ewer runs a key-patterned band.

233-A Pair of two-handled Sauce Boats.

Soft paste, bearing the date letter for the year 1783, and the sign of the painter Aloncle; also the sign of the gilder Chauvaux senr.

Style of Louis XV., period of Louis XVI.

The ground colour is a fine clouded apple-green, with gilt scroll and pateræ enrichments. Reserved kidney-shaped panels at either end are painted with birds, the names of which are inscribed at the bottom of each piece.

234-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1783. The sign of the painter is unknown, but it is recorded in use as early as 1765. The gilding is probably by S10UX.

Style and period of Louis XVI.

The cup is $2\frac{3}{4}$ in. high; the saucer, $5\frac{1}{4}$ in. in diameter.

Cylindrical cup and angled saucer. The ground colour is an αil -de-perdrix of pale translucent green, white and gold, with a narrow reserved white border containing gold scrollwork. A circular subject panel is on the cup and saucer, painted with buildings and peasants in a landscape. The colours are brilliant but opaque.

235-A Dinner Service.

Soft paste; bearing the date letters for the years 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, and 1792 respectively, and the sign of the painter Dodin on nearly every piece, excepting a few examples that bear the initials of the painter Philippine Sen.

Le Guay is also the gilder of the greater part of the service, though a few pieces bear the initials of the gilder Prevost.

Style and period of Louis XVI.

Diameter of plates, $9\frac{1}{2}$ in.; height of large seaux, $7\frac{3}{4}$ in.

Possibly next to the world-famed service made for the Empress Catherine II., no example of domestic Sèvres porcelain has the reputation of this Royal service. It has been copied and reproduced, either for purposes of rivalry, or, alas! fraud. Not a few of the original pieces have at various times escaped from the Royal Collection, for plates, dishes, and even centre-pieces are to be found in the more important private collections of Europe. For ultra-richness of effect and ceramic superiority nothing could exceed the result obtained. The painting of Dodin is here illustrated in its most minute and luxurious form. Also the bleu-du-Roi ground has seldom been surpassed in the perfection of colour. The gilding is of the finest character. Truly it may be said that this Dodin service, though late in style if compared with the more dainty series of turquoise-blue and apple-green dinner services also to be found in this wonderful Royal Collection, is regal in effect. Though all the pieces are made in strict accordance one with the other, they are variously marked, and bear the date letters for the years 1783 to 1792 inclusive (exclusive of the year 1791).

The accurate history of this fine service, previous to its purchase by M. Benoist for King George IV., is unfortunately wanting, although it is somewhat vaguely recorded to have been made for use on State occasions by Louis XVI.

The subject painting is wonderful in its minuteness, each picture a serious rival to the art of the miniaturist. The subject chosen in most cases illustrates the history of loves and conquests of the gods of classical mythology. The placement of the ornaments are as follows:—

Upon the seaux, circular panels containing the subject are placed evenly on either side of

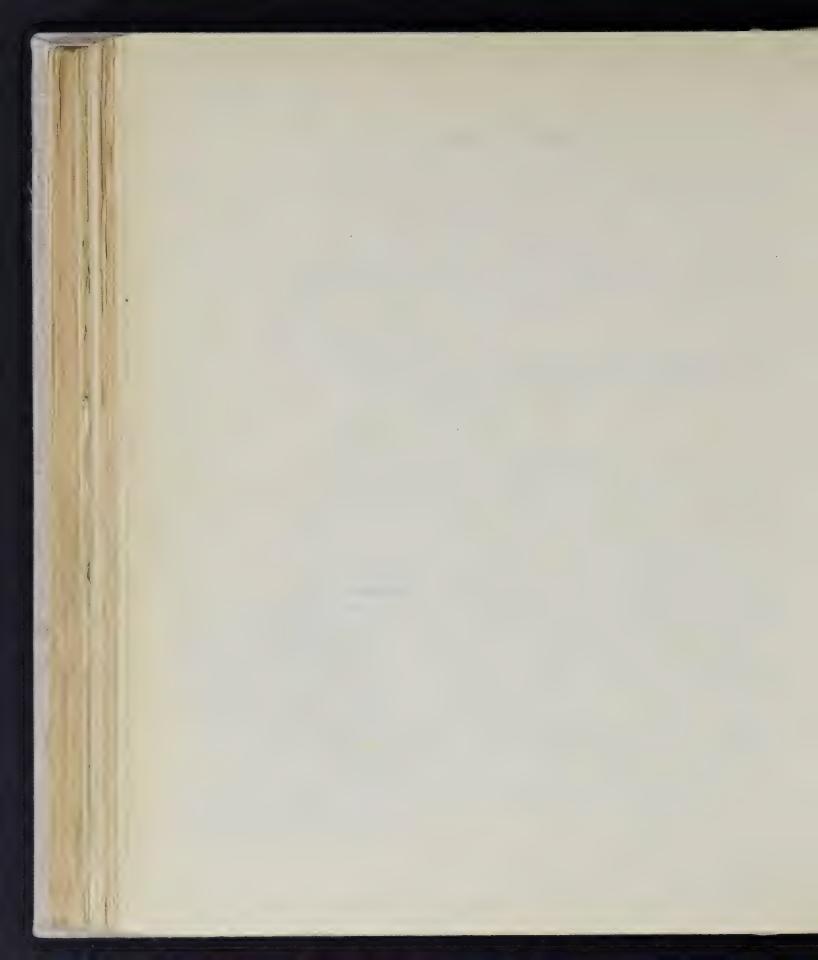
Plate 59.

A Dinner Service.

Soft paste, bearing the date letters for the years 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, and 1792 respectively, and the sign of the painter Dodin on nearly every piece, excepting a few examples that bear the initials of the painter Philippine sen. Le Guay is also the gilder of the greater part of the service, though a few pieces bear the initials of the gilder Prévort. Style and period of Louis XVI. Diameter of plates, 9½ in.; height of large seaux, 7% in.

Part of a Second Service, almost duplicating that of the one just described.

Soft paste, bearing respectively the date letters for the years 1784, 1785 and 1786, also the sign of the painter Dodin, and the initials of the painter Philippine Sen., and the initials of the gilder Le Guay. Style and period of Louis XVI.





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the body, framed in a simple double line of gold, one broad and one narrow. About the *bleu-du-Roi* groundwork are disposed simple acanthus scrolls, about which are gracefully festooned sprays of laurel foliage and flowers. The moulded rim of the lip and the scroll-shaped handles are alone reserved in the white glaze, and even these have gilded lines.

Upon the plates are four quarterly disposed oval panels around the border, with the bleu-du-Roi and gold enrichment between. The plates have reserved white wells, in the centre of each of which is placed the principal subject panel, circular in form and framed by double gilded lines, one broad and one thin.

Other pieces of the service have throughout the same scheme of decoration; but certain differences in the placement of the subject panels, also of the gold enrichment upon the blue ground, may be noticed.

The service that now remains in the Royal Collection numbers the following pieces:-

One large bowl.

Five large seaux.

Two small seaux.

One larger seau (with open lip).

Two oval sauce tureens and covers, with attached stands.

Two small bowls.

Two circular butter dishes and covers, with attached stands.

Four shell-shaped dishes.

Four trefoil tazze.

Ten salt-cellars.

Eighteen custard cups.

Five cups and covers.

Three egg-cups.

One mustard-pot, cover, and spoon.

Forty-two plates.

Mr. William Chaffers, writing in 1866 in his excellent book on Pottery and Porcelain, speaks of this service, but incorrectly names the number of pieces. He has also failed to notice the difference in the design of this service and the next service described, counting it all as one; but which is most interesting he enumerates the pieces, then known to him, as having strayed from the Royal Collection. They are as follows:—In the Collection of Mr. Robert Napier: two icepails, one tazza, and two flat bowls. In the Collection of Mr. Samuel Addington: two seaux. In the Collection of Mr. W. Goding: two compotiers and covers. In the Collection of Mr. Frederick Davis: two plates; and in the Collection of Mr. Falcke, two plates; making in all fifteen pieces known in England. Into what present-day collection these pieces have since strayed it would now be most difficult to determine.

[See Illustration—Plate 59.]

236-A part of a Second Service, almost duplicating that of the one just described.

Soft paste, bearing respectively the date letters for the years 1784, 1785 and 1786, also the sign of the painter Dodin, and the initials of the painter Philippine sen., and the initials of the gilder Le Guay.

Style and period of Louis XVI.

This service has been ever associated with the service last described, and it may be almost hypercritical even now to separate it. The date letters are the same, as are also the names of the painters and gilders. The only difference noticeable is in certain arrangements of the gilt ornamentation upon the ground colour. The subject panels also illustrate the various difficulties arising out of the amours of the deities of mythology. The pieces comprise:—

One ice-pail and cover.

One oval flower-holder (verrière).

One jardinière (seau).

One small jardinière (seau).

Six smaller jardinières (seaux).

One egg-cup.

On the centre of Plate 59 are illustrated two pieces from this service, namely, an ice-pail with cover and an oval jardinière (verrière).

237-A Vase and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1784.

Style and period of Louis XVI.

This shape of vase was known formerly as "Vase à quatre cartels," or "Vase antique ferré (dit de Fontenoy)."

Full height, 17 in.; greatest width, 71/4 in.

This vase exactly duplicates in outline the vases described on pages 42, 64, etc.

The ground colour is a fine translucent bleu-du-Roi, evenly glazed and entirely undecorated. The bands of fluting around the neck, base and cover are reserved in white, the channels themselves being enriched with bleu-du-Roi, outlined in gold. The beadings at the juncture of the stem and body are also reserved in white, as is the jewelled design around the lip.

The handles of the covers, the swags of foliage, the rings, cords, etc., are of gold, brilliantly burnished. The principal panel is painted (probably by Morin) with semi-transparent though somewhat subdued polychromatic colours. It depicts a quay, with two sailors in the foreground, one seated upon a bale. In the middle distance are other sailors, whilst beyond is to be seen a somewhat heavy-looking sea. To the right is a mast of a ship.

The panel on the reverse side of the vase is painted with a trophy of weapons and an open book, inscribed "Connaissance d'estampes, 1781." Detached sprays of flowers and fruit are painted on the side panels.

238-The Companion Vase and Cover.

This vase and cover are alike in all details to the one just described, with the exception of a slight difference in the subjects depicted on the panels. In this example there is also a quay scene, but the various figures represented are busily engaged in loading a ship. The trophy on the opposite panel is emblematic of maritime warfare. The sprays of flowers on the side panels are the same in both instances.

239-A Jardinière (Seau).

Soft paste, bearing the date letter for the year 1784, and the initials of the painter LE BEL JUN.

Style and period of Louis XVI.

Full height, $6\frac{3}{4}$ in.; greatest width, $7\frac{1}{4}$ in.

The body is simply decorated with two narrow bands of bleu-royal, with gilt enrichments, and with a band of alternating sprays of yellow and pink flowers.

(See the tray and cups described on page 142, No. 262.)

240-A Saucer.

Soft paste, bearing the date letter for the year 1785, and the sign of the painter Hunij. Style and period of Louis XVI.

Diameter, $3\frac{1}{4}$ in.

This saucer is angular in shape, with a centre and border of opaque mauve, with circular cartels of dark *bleu-turc*, painted with sprays of detached roses and suspended pearl ornaments. There are various gilded friezes.

241-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1785, and the signs of the painter Sioux and the gilder Vincent.

Style and period of Louis XVI.

The cup is $2\frac{1}{2}$ in. high; the saucer, $5\frac{1}{4}$ in. in diameter.

Cylindrical cup and angled saucer. About the cup and saucer are alternate bands of apple-green and reserved white, the former having flat gilded ornaments, the latter delicately painted scrollwork and suspended baskets in polychrome.

242-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1785.

Style and period of Louis XVI.

The cup is $2\frac{3}{4}$ in. high; the saucer, $5\frac{1}{2}$ in. in diameter.

Cylindrical cup and angled saucer. This cup must be looked upon with suspicion. Possibly it has been re-decorated. Its surface is now bright turquoise-blue, with gilded stud ornaments and narrow bands of crimson jewelling.

243-A Sugar-Box and Cover.

Soft paste, bearing the date letter for the year 1785, and the sign of the painter Xrowet. Style and period of Louis XVI. Height, $4\frac{3}{4}$ in.; diameter, 4 in.

The box is bell-shaped, with a convex cover surmounted by a gilt fruit. The ground colour is a heavy and opaque gros-bleu semé with quatrefoil stars. There are oval and kidney-shaped panels, each painted in polychromatic colours with a vase of fruit and flowers resting upon a marble slab. Frame borders of tooled gold.

244-A Cup and Two Saucers (en suite).

Undated and unmarked.

245-A Ewer (one of a set of four).

Soft paste, undated (about 1785).

Style and period of Louis XVI.

Full height (inclusive of mounts), 16½ in.; greatest width, 8¼ in.

The body alone of this graceful ewer is composed of Sèvres porcelain. It was made expressly for the addition of ormolu mounts. The body of the vase may be described as oviform in shape, with an angled shoulder and slightly swelling lip. The ground colour is a vivid and highly glazed gros-bleu. The mounts of ormolu cast and gilt, if not actually the work of Goutherer, are of his school. They take the form of a foot, circular in section, chased with leafage, a lip of cable design, and a shoulder band pierced à jour with a honey-suckle frieze. To this shoulder band, in front of the ewer, is applied a draped female mask. On the reverse side the mask of a satyr acts as a corbel upon which stands a nude female nymph, who, bending forward and grasping with her hands a shell-like form on the lip mount of the vase, constitutes the handle.

246-The Companion Ewer.

247-The Companion Ewer.

248-The Companion Ewer.

249-A Vase and Cover (one of a pair).

Soft paste, undated (about 1785). Style and period of Louis XVI. Full height (inclusive of mounts), $15\frac{1}{2}$ in.; greatest width, $14\frac{1}{2}$ in.

Like the preceding ewers, the body and cover alone of this vase are of Sèvres porcelain, and were made expressly for the purpose of combination with ormolu mounts. The body of the vase is of depressed form and is oval in section, with an angled shoulder. The cover is convex. The whole of the ground colour is of brilliant bleu-du-Roi, even in quality and brilliantly glazed. The ormolu mounts, cast and chased, appear in this case to be actually the work of Pierre Gouthere himself, so high in quality is the chasing and gilding; they take the form of a spreading foot, oval in section, fluted and chased with a formal laurel pattern wreath. From this foot issue the handles, that closely follow the outline of the vase. Above they bifurcate, ending in spirally-twisted curls, which are attached to the shoulder moulding. The lip mount, beyond having the usual acanthus-leaf mouldings, is chased and finely pierced à jour with a duplicated honeysuckle frieze. The handle of the cover is formed as a fruit-shaped knob.

250-A Companion Vase and Cover.

251-A Vase and Cover (one of a pair).

Soft paste, unmarked (about 1785).

Style and period of Louis XVI.

Full height (exclusive of mounts) 26 in.; greatest width, 9 in.

This large vase is of exactly similar formation to that described on Plate 37, No. 107. Alterations have also been made to its original handles. In place of the lanky scroll-work seen on that vase, ormolu figures of Cupids standing upon corbels have here been substituted. The ground colour is an even opaque bleu-du-Roi. The raised mouldings and handles are in burnished gold, as are the details of the cover. A further enrichment, which the author finds a little difficult to associate with the other decorations of the vase, is a band of Bacchanalian figures running round the centre of the body. This is cut in the lowest relief in the manner of an intaglio, the groundwork being gilt, with the various details painted in neutral shades. No exposed white surface of the porcelain is shown. Further mounts of ormolu have been added in the form of a plinth, and an artificial lip pierced à jour round the neck of the vase. The metal-gilt additions are of English workmanship of the first quarter of the nineteenth century. It will be noticed that the heavy convex moulding that appears in the original form of the vase has in this example been ground and replaced by the pierced metal rim described.

In the Collection of General Lord Chesham there is a Sèvres soft-paste cup and saucer bearing the date letter for the year 1786, also the initials of an unrecorded painter, "P. R.," exactly similar in decoration to this vase, the frieze of figures being cut intaglio-like and gilded in precisely the same fashion.

252-The Companion Vase.

253-A Cup and Saucer.

Soft paste, unmarked (about 1785), bearing the initials of the gilder L_E Guay. Style and period of Louis XVI. Height of cup, $2\frac{5}{8}$ in.; diameter of saucer, $5\frac{1}{2}$ in.

The cup is cylindrical, the saucer angled. The ground colour is a vivid gros-bleu. Around the borders are continuous arrangements of scroll-work in gold. In an oval panel upon the cup is painted, in brilliant though opaque colours, a vase of flowers resting upon a marble slab. The interior of the saucer contains a circular panel on which are painted flowers and a basket of plums.

254-A Bowl, Cover, and Stand (Écuelle).

Soft paste, undated (about 1785).

Style and period of Louis XVI.

Height of bowl, 4 in.; width of stand, 9 in.

The stand is quatrefoil—in section; the bowl spheroidal, the lip angled, and the centre of the cover concave, the handle of which is formed as a fir cone. The whole surface is most daintily painted with radiating arrangements of blue and gold *wil-de-perdrix*, framed with small circles composed of red and gold dots. In the centre of the stand is a gilded rosette introducing panels semé with blue and red dots.

255-A Jardinière (one of a pair).

Soft paste, bearing the date letter for the year 1787.

Style and period of Louis XVI.

This shape of Jardinière is a slight variation of that formerly known as "Caisse à fleurs, B."

Full height, 7½ in.; greatest width, 11½ in.

As previously stated, there was never a more popular model than the one of which this jardinière is an example. The decoration upon its surface is of a late form. Upon the turquoise-blue ground colour are bands of formal laurel foliage in gold. Upright reserved white panels are in the hollows above its scroll-like feet. These have gilt star and wreath enrichments. The principal subject panel is of oblong rectangular form placed evenly in the centre of the body. On it are carefully painted, in semi-transparent colours (probably by Levé Père), Diana and two attendant nymphs hunting. The background to this figure subject is reserved in white.

256-The Companion Jardinière.

Alike in all details to the one just described, save the principal panel, on which is painted Diana and attendant nymph discovered bathing by Actaon.

257-A Jardinière.

Soft paste, bearing the date letter for the year 1787, and the initial of the painter Levé Père.

Style and period of Louis XVI.

Full height, 7½ in.; greatest width, 11½ in.

This jardinière and its companion are almost alike to the pair just described in all details of the turquoise-blue ground colour and gold enrichments. The difference is that in the upright reserved panels, which in both jardinières are painted with wreaths and star ornaments, polychrome is employed here in place of the gilding as seen on the other pair. The principal subject panel is of oblong rectangular form reserved in white and is painted in polychromatic colours with a figure emblematic of Spring. Around the figures are compositions of Raphaelesque ornaments.

258-The Companion Jardinière.

Alike in all details, save that the principal panel contains a figure emblematic of Autumn.

259-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1787. It also bears the monogram of the painter Morin, but this appears to be a forgery.

Style and period of Louis XVI.

The cup is 2\frac{3}{4} in. high; the saucer 5\frac{1}{2} in. in diameter.

Cylindrical cup and angled saucer. With the exception of a white-and-gold border, the ground colour is a turquoise œil-de-perdrix, with an oval panel on the cup and a circular panel on the saucer: on the former is painted a soldier, and on the latter a landscape, with a bridge. The subject paintings, however, are so badly executed that, though bearing the monogram of the painter Morin, they must be the work of some very indifferent copyist.

260-A Basin, Cover and Stand (Écuelle).

Soft paste, bearing the date letter for the year 1788. Period of Louis XVI., in the Louis XV. style. Height of basin, 4 in.; width of stand, 7 in.

This very curiously-decorated piece of Sèvres porcelain seems to have derived its origin from the céladon-green as seen on the Oriental porcelain, though the ground colour is not the result of a single wash of colour, but elaborate stippling. It possibly is the colour that we find described in old inventories as "gris d'Agathe." The twisted handles alone are reserved in the white glaze. The handle of the cover is of rustic form, and gilded. There are also lines of gilding around the extreme borders. In a continuous panorama on the well of the stand, around the cover and around the body, is a landscape painted in polychrome, introducing buildings, ruins, windmills, etc., also figures. The darker colours used are semi-opaque, the lighter ones, totally opaque.

261-A Cup.

Soft paste, bearing the date letter for the year 1788, and the mark of the painter Cornaille.

This cup exactly matches the apple-green service described on page 149.

262-A Tray and Cups.

Soft paste, bearing the date letter for the year 1788, and the gilder's initial, V. (his name is unrecorded).

Style and period of Louis XVI.

Permanently attached to a triangular tray are three bell-shaped cups. These are painted round the borders at regular intervals with alternate sprays of pink and yellow flowers. The borders are opaque *bleu-royal*, with arabesques in gold. It has been part of the service, a jardinière of which is described on page 136, No. 239.

263-Part of a Dessert Service.

Soft paste, bearing the date letters for the years 1788 and 1790, and the signs of the painters P. Boucot, Pierre sen., Madame Binet née Sophie Chanou, and the sign of the gilder Vincent.

Style and period of Louis XVI.

The ground colour of this dessert service is a delicate canary-yellow, with lines and interlaced formal foliage in dark blue and brown around the borders; between these is a reserved white band containing a continuous wreath of lilac blossom painted in natural colour. A detached bouquet of the same flower is painted in a reserved panel in the centre of each piece. The service comprises:—

Four shell-shaped dishes.

Two square-shaped dishes.

Two oval dishes.

264-A Basin, Cover, and Stand (Écuelle).

Soft paste, bearing the date letter for the year 1789, and the sign of the painter Pierre Jun., also the monogram of the gilder Le Guay.

Period of Louis XVI., in the latest Louis XV. style.

Height of the basin and cover, 4\frac{3}{4} in.; diameter of the stand, 8\frac{1}{2} in.

At the first glance this set appears to be unsatisfactory, and exception must be taken to some of the very garish decorations. The elaborate jewelling and gilding are without doubt the work of the re-decorator of the Louis-Philippe period, but the well-painted panels, representing garden scenes, with flowers, are certainly by the hand of the painter PIERRE. The set must therefore be considered as true pieces of Louis XVI. Sèvres porcelain, to which have been added enrichments of another age.

265-The Basin, Cover and Stand (Écuelle) en suite.

Soft paste, unmarked (about 1789), bearing the sign of the painter Hunij, and the gilder Le Guay.

Period of Louis XVI., in the latest Louis XV. style.

This set has passed through exactly the same process of re-decoration as have the pieces described, though in place of a painting by Pierre we have here a subject painting by Hunij.

266-A Cup.

Soft paste, bearing the date letter for the year 1789, and the sign of the painter Noël. Style and period of Louis XVI. The cup is $2\frac{3}{4}$ in. high.

The cup is cylindrical in shape. There are narrow borders of opaque mauve, with gilded ornaments, also scrolls of blue, red and lake in the centre. The principal panel is oval; on it is painted in colours a cornucopia of roses upon a bleu-ture ground.

267-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1789, and the sign of the painter Buteux the Elder.

Style and period of Louis XVI.

The cup is $2\frac{1}{4}$ in. high; the saucer, $5\frac{1}{4}$ in. in diameter.

Cylindrical cup and angled saucer. Radiating from the circular centre of the saucer and running horizontally down the cup are waved and checkered bands of dark blue, maroon, yellow, and mauve, dividing suspended garlands of various flowers; sprays of roses in the centre, and border of jewel-like ornaments on a mauve ground.

268-A Cup and Cover (one of a pair).

Soft paste, bearing the date letter for the year 1789, and the sign of the painter Hunij. Style of Louis XV.; period of Louis XVI.

Full height, 4\frac{3}{4} in.; greatest width, 4 in.

This cup and cover (like its companion) has, by the addition of handles, rim and foot of ormolu, been converted into a vase. In form it is cylindrical, tapering towards the foot; the cover is convex. The ground colour is a fine apple-green, translucent and evenly applied. At regular intervals over the entire surface are circular reserved panels, bordered with gold laurel foliage. On the panels are painted a series of rose blooms illustrating the development of the flower.

269-The Companion Cup and Cover.

270-A Set of Five Soup Plates.

Soft paste, bearing the date letters for the years 1789 and 1791, also the signs of the painters De Choisy, Thevenet sen., Pierre jun., and Bouchet, with a gilder's monogram (his name is unknown).

Style and period of Louis XVI.

Diameter, $9\frac{3}{4}$ in.

The borders of these plates have a turquoise-blue ground colour, profusely covered with slender arrangements of scrolls and festoons of formal laurel foliage in gold. Reserved on the borders are three kidney-shaped compartments, in which are painted, in translucent polychromatic colours, flowers and fruit. In the centre of each plate is also a bouquet of flowers and fruit.

271-Set of Ten Plates.

Soft paste, bearing the date letter for the year 1789, and the signs and initials of the painters Cornaille, Noël, Mérault sen., and the initials of the gilder Le Guay. Style and period of Louis XVI.

The plates are slightly moulded with an octafoil border, the ground colour of which is an opaque bleu-du-Roi. Upon this, in gold, matted and burnished, are continuous scrolls with alternately arranged garlands of flowers and bay leaves. The centres of the plates are reserved in white.

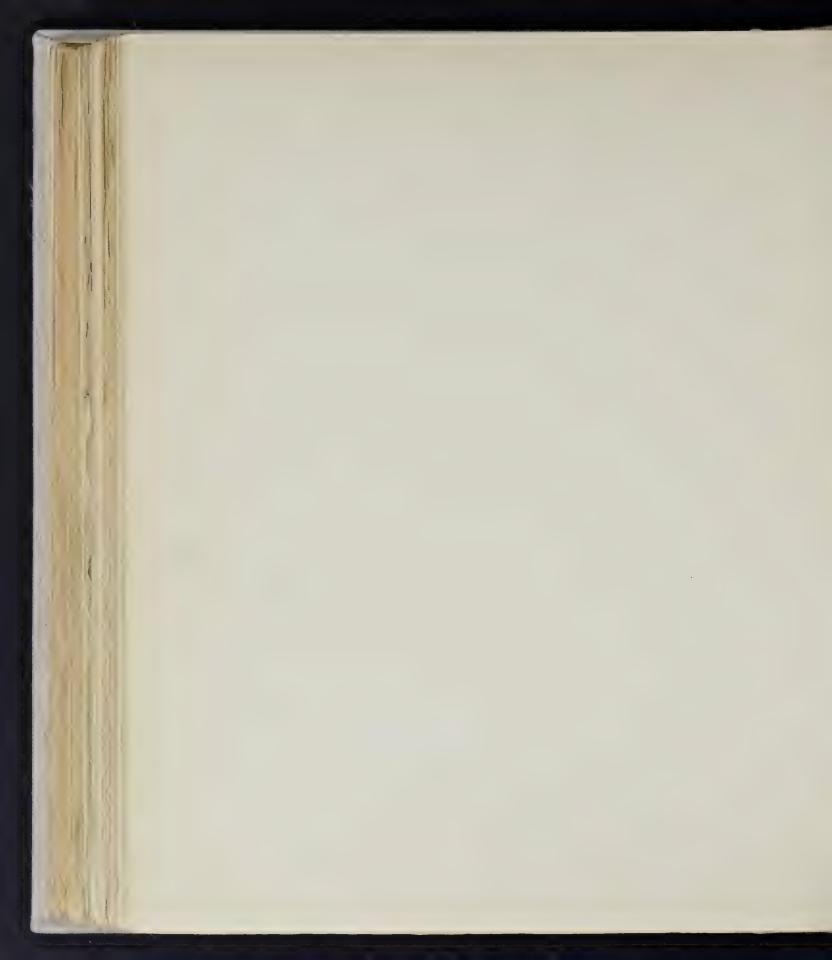
272-A Plate.

Soft paste, bearing the date letter for the year 1789, and the initials of the gilder Prevost sen.

Style and period of Louis XVI.

Diameter of plate, $9\frac{1}{4}$ in.

The outline of the plate is slightly hexafoil. The colour of the border is gros-bleu, with arrangements of acanthus scrolls and bows in gold. In three oval compartments on the border and in a circular panel in the centre of the plate are finely painted a group of rabbits, a fox and a pointer. The circular panel in the centre of the plate depicts a lion at rest in a rocky landscape.



Sèvres 1795—1810



273-A Dinner Service.

Soft paste, undated (made probably about 1795). Style of Louis XVI.; period of First Republic.

This service is decorated in the same manner by several artists. Among the various signs may be seen those of the painters Manon Buteux, Le Bel, Xrowet, Massy, Chapuis sen., Hunij and Pierre jun. Many pieces also bear the sign of the gilder Vincent, while others have the mark of a gilder whose name is unknown, but whose monogram is recorded on work completed in 1790.

The ground colour throughout is apple-green, with double bands of gilding enclosing arrangements of scrolls tightly drawn, and with swags of various flowers. In the centre of the plates and in oval reserved panels on the other pieces detached sprays of various flowers are painted in semi-translucent colours, the stalks being tied by vari-coloured ribands. The service comprises:—

Two tureens, covers and stands (DUPLESSIS model).

Two large seaux.

Four smaller seaux.

Two ice-pails, covers and liners.

Two fluted verrières with scalloped borders.

Two verrières in two compartments.

Two deep bowls.

Two shallow bowls.

Two smaller bowls (similar).

Two boat-shaped sauce-bowls with twisted handles.

Two circular butter-dishes with circular covers and stands.

Two oval trays with double-pierced baskets.

One small oval tureen, cover and stand.

Two triangular saucers with three attached cups and covers.

Two diamond plateaux with two attached cups and covers.

Four circular plateaux with waved edges.

Four double salt-cellars.

Four single salt-cellars.

One triangular salt-cellar.

Eighteen custard cups.

Two oblong dishes.

Four square-shaped dishes.

Four octagonal dishes.

Two diamond-shaped dishes.

Four oval dishes.

Three shell-shaped dishes.

Two oblong octagonal trays.
Two small barrel-shaped mugs.
Eleven custard cups and covers.
Three saucer-shaped plates.
Forty-three plates.
Six soup-plates.
Fifteen small covers.

274-A Cup and Saucer.

Soft paste, bearing the date letter for the year 1795, and the sign of the painter Dodin. Style and period of the First Republic.

Height of cup, 3 in.; diameter of saucer, $5\frac{3}{4}$ in.

The cup is cylindrical, the saucer angled. The ground colour is a fine though very opaque gros-bleu. About the surface are delicate arrangements of scrolls, introducing wheat-ears and carnations, also the emblems of Justice and Fraternity. Around the extreme border are minute diaper patterns. Finely painted upon an oval panel on the cup is a female figure emblematical of Liberty, holding aloft the Phrygian cap. By her side are a cock and a club. In the background is a landscape. In the centre of the saucer is painted a group composed of a sheaf of corn, cornucopia brimming over with fruit, the fasces of the Roman lictors bound with tri-coloured riband, the Phrygian cap of Liberty, and the oar of mercantile success.

275-A Cup and Saucer.

Soft paste, undated (about 1795).

Period of the First Republic; style of Louis XVI.

Height of cup, 3 in.; diameter of saucer, 5\frac{3}{4} in.

The cup is cylindrical, the saucer angled. The ground colour is a brilliant though somewhat opaque bleu-du-Roi. Around the borders are festoons and scrolls in gold. In an oval panel in the cup is finely painted, in wholly opaque colours, a miniature portrait of François Rabelais. Around the base of the cup and inscribed beneath runs the following inscription:—"François Rabelais, Curé de Meudon, naquit à Chinon, en Touraine, en 1483; mourut à Paris en 1553. Inhumé dans Cimetière de St. Paul. Il fut Médecin, Poète, Jurisconsulte, Grammairien, Théologien, Philosophe et Astronome." Painted in a circular panel in the centre of the saucer are the emblems of Rabelais' various accomplishments.

276-Part of a Service.

Soft paste, bearing the date letter for the year 1802, and the sign of the painter MADAME BUNEL née MANON BUTEUX.

Style of Louis XVI., period of the First Republic.

Double bands of *bleu-du-Roi* are round the edge, with gilded ornaments enclosing continuous rose wreaths painted in semi-transparent polychromatic colours. The Collection has the following pieces:—

A tureen and cover.

A jardinière (seau).

Two smaller jardinières (seaux).

Seven custard-cups.

277-A Vase.

Soft paste, undated (about 1810).

Style and period of the First Empire.

Full height, 14½ in.; greatest width, 7¼ in.

Little can be said in praise of this vase beyond its graceful, classic outline. It is badly fired, the turquoise ground colour is of a late deplorable type, and the subject painting is mawkishly sentimental. Generally upon the blue ground are arrangements of acanthus scrolls and festoons of various flowers in gold. The handles are also gilded and partly burnished.

On the principal panel are painted, in opaque polychromatic colours, a man and woman, in Gallic costumes, dancing. The panel on the reverse side contains a bouquet of flowers painted upon a tinted background. The ormolu enrichments, which were added at the time the vase was made, take the form of candle nozzles chased as poppy branches issuing from the top. Between these is inserted a drum-shaped clock-case with an enamelled dial.

Hard Paste Sèvres Porcelain 1772—1838



278-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1772, and the initials of the gilder Prevost.

Period of Louis XV., in the so-called Louis XVI. style.

Height of cup, $2\frac{1}{2}$ in.; diameter of saucer, $5\frac{1}{2}$ in.

The cup is cylindrical, the saucer angled. Around the well of the saucer and the centre of the cup is a gilt key pattern entwined with flowers; gilt enrichments may also be seen at the lip and base. The subject panel on the cup is oval in shape, and is painted in carmine with nymphs sacrificing at an altar. In the centre of the saucer is an amatory trophy.

279-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1774. Upon the original date letter has been superimposed the double letter for 1779.

Style and period of Louis XVI.

Height, 3 in.; diameter of saucer, 6 in.

The cup is cylindrical, the saucer angled. The narrow borders of the cup and saucer are gros-bleu, with scroll design in gold. Around the centre of the cup and the well of the saucer are a series of figure subjects illustrating the adventures of Cupid, disguised as a monk, entering a nunnery. The colours used are semi-transparent. The principal subject-paintings are outlined in gold, all more or less in the Chinese taste. Though unsigned, the decoration of this curious cup and saucer is probably the work of Sinsson the elder.

280-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1777, and the initials of the gilder LE GUAY.

Style and period of Louis XVI.

Height of cup, $3\frac{1}{2}$ in.; diameter, $6\frac{1}{4}$ in.

The cup is a truncated cone with a twisted rustic handle; the saucer socketed, of the *Trembleuse* type. The ground colour is a pale transparent céladon-green, with numerous arrangements of scrolls and festoons of flowers in gold heightened with red and blue. On the cup and saucer are also oval panels reserved in white, painted and gilt with Chinese subjects.

281-A Bowl, Cover, and Stand.

Hard paste, bearing the date letter for the year 1779, the sign of the painter Sinsson, also the sign of the gilder Vincent.

Style of Louis XV., period of Louis XVI.

Height of bowl, $4\frac{3}{4}$ in.; width of stand, 8 in.

The plateau is circular, with double twisted leaf handles; the handles of the bowl are somewhat similar, whilst the handle of the cover is shaped as a pomegranate. The ground colour is a delicate and evenly-disposed céladon-green, about which are compositions of gilt scroll-work, introducing reserved white panels, in which are painted exotic birds. Between these, painted in polychrome, are baskets from which issue swags of various flowers. The borders and handles are decorated in white and gold.

282-A Vase and Cover (Centre Vase of a Set of Three).

Hard paste, bearing the date letter for the year 1780, and the sign of the painter Sinsson.

This shape of vase was formerly known as the "Vase au chinois, couvert."

Style and period of Louis XVI.

Full height, 18 in.; greatest width, $8\frac{3}{4}$ in.

The body of the vase is an elongated oviform. The handles are placed upon it in the manner as those of the vase popularly known as "Vase Pāris garni," though there is a slight alteration in their form, inasmuch as they finish above with busts of Chinese boys wearing cylindrical headdresses and having suspended round their necks a bell attached to a riband. A tapering frieze of beads runs down the centre of the handles, also around the moulding at the juncture of the base and body. The lip of the vase extends outwards and is incongruously out of proportion with the dimensions of the body. Upon this lip fits, umbrella-like, the cover, the handle of which is modelled to represent a gilded fringe. The foot is circular in section, and spreads towards the base. The ground colour is an opaque rouge-de-fer, but striated as though representing some hard stone. The principal panel on either side may be roughly considered heart-shaped, outlined by a series of scroll-work in gold. Within are Chinese seated figures under canopies; there are also festoons of various conventional flowers, and smaller cartels containing Chinese buildings.

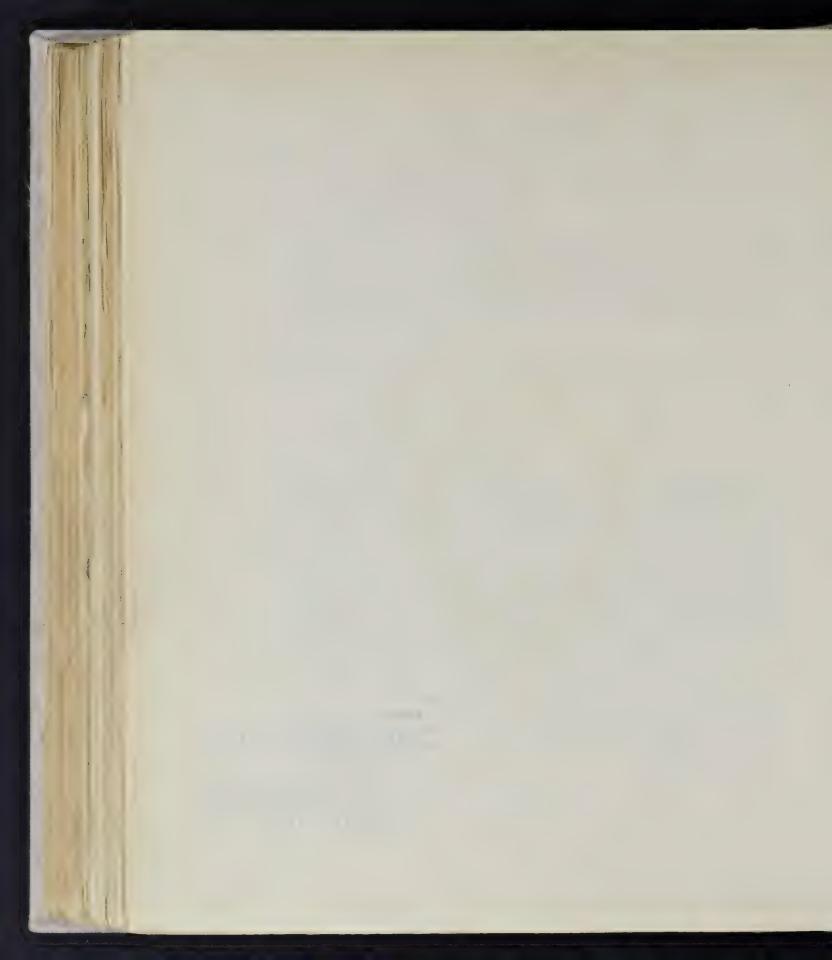
The whole treatment is Berainesque, and painted in opaque and translucent colours. The same form of ornament, though in a continuous band, appears around the cover and base. The surface gilding of the vase throughout is flat, and is modelled with the burnisher, though the handles are burnished throughout to represent metal. The original handle of the cover is missing, but has now been replaced by one of metal.

[See Illustration-Plate 60.

Plate 60.

A Vase and Cover (Centre Vase of a Set of Three).

Hard paste, bearing the date letter for the year 1780, and the sign of the painter SINSSON. This shape of vase was formerly known as the "Vase au chinois, couvert." Style and period of Louis XVI. Full height, 18 in.; greatest width, $8\frac{2}{4}$ in,







283-A Vase (one of the pair from the garniture just described).

Hard paste, bearing the date letter for the year 1780, and the sign of the painter Sinsson.

Full height, 14 in.; greatest width, 6 in.

This shape of vase was formerly known as the "Vase cornet à têtes de morue."

Style and period of Louis XVI.

The body is egg-shaped, with tall, beaker-like neck. The handles rise in grotesque monster form from the shoulders. The base is circular, and spreads towards the foot. The colour scheme and decoration exactly correspond with that of the centre-piece just described. Another pair of vases of this model, though in soft paste, are in the Royal Collection, page 125, No. 213.

284-The Companion Vase.

285-A Cup.

Hard paste, bearing the date letter for the year 1780, with the initials of the painter Gremont, also the sign of the gilder Prevost.

Style and period of Louis XVI.

Height, 21/4 in.; width, 21/8 in.

In form the cup is cylindrical. Daintily painted around its centre are festoons of various flowers looped upon oval gilt medallions. In the centre swag a parrot is perched. The ground colour is pale canary-yellow, hard in appearance, opaque and evenly applied. The borders are decorated in white and gold.

286-A Vase (one of a pair).

Hard paste, unmarked (about 1780). Style and period of Louis XVI. Full height, $12\frac{1}{2}$ in.; greatest width, $4\frac{1}{2}$ in.

This vase and its companion, though possibly less important than the other pair of black vases in the Royal Collection (see p. 162, Nos. 299 and 300), are probably more successful in their imitation of the Chinese lacquer which they were intended to represent. The highly glazed black-brown ground colour is more mottled and clouded and is also less glassy in appearance, therefore a medium better adapted for the application of the gilded and silvered enrichments. The shape is severely simple, being an elongated ovoid body with a very shortly proportioned foot, and a large neck with an outward swelling lip. The surface decoration takes the form of fantastic rockwork, about which are placed half-understood Chinese figures and buildings executed in shades of gold, modelled with the burnisher and with applications of silvering. A foot and rim mount of ormolu cast and chased have been added. These are of English workmanship of the first quarter of the nineteenth century.

In the Museum of the Sèvres factory is a ewer and basin of exactly similar semi-Chinese decoration. They are hard paste, and bear the date letter for the year 1781.

See Illustration-Plate 61.

287-The Companion Vase.

Plate 63.

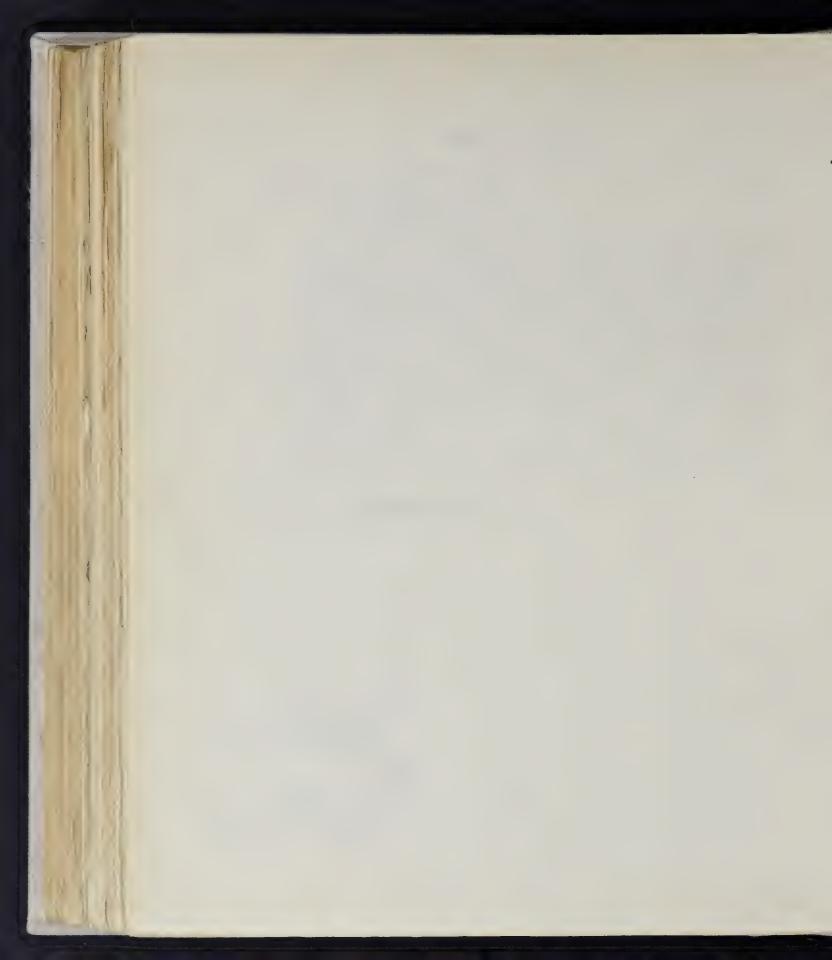
A Vase (one of a pair).

Hard paste, unmarked (about 1785). Style and period of Louis XVI. Full height, 12½ in.; greatest width, 7¼ in.

Plate 61.

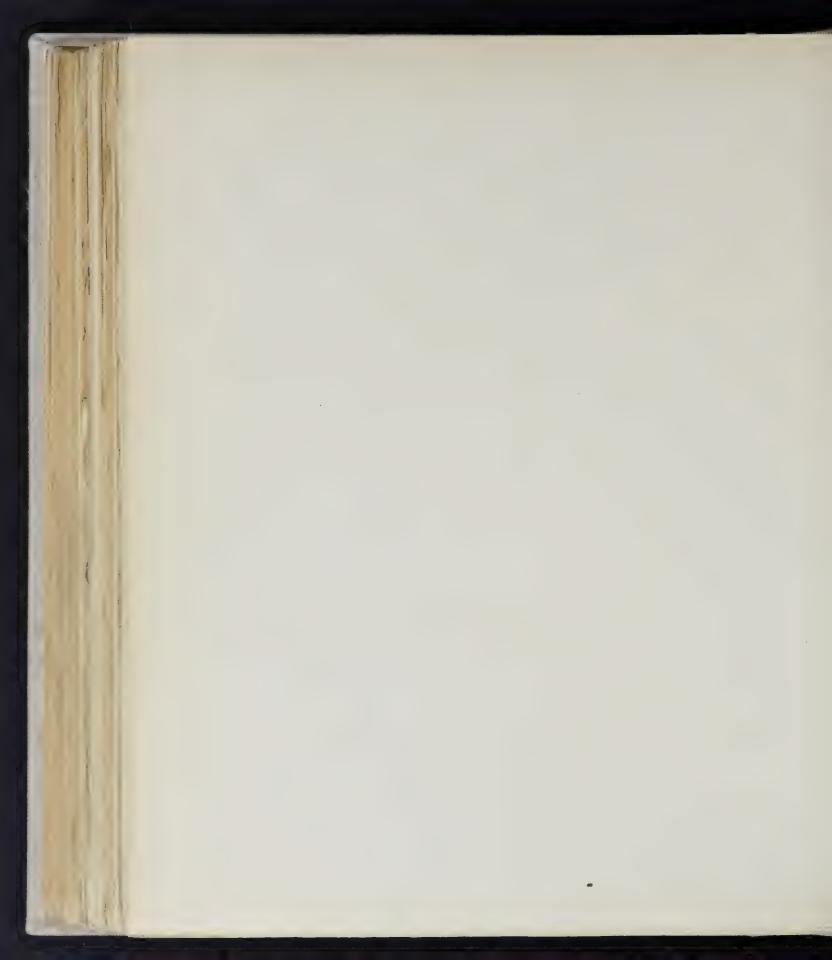
A Vase (one of a pair).

Hard paste, unmarked (about 1780). Style and period of Louis XVI. Full height, $12\frac{1}{2}$ in.; greatest width, $4\frac{1}{2}$ in.









288-A Vase and Cover (one of a pair).

Hard paste, undated (about 1780), bearing the initials of the gilder LE Guay.

Style and period of Louis XVI.

Full height, 243 in.; greatest width, 91 in.

It is interesting to note that this vase and cover and its companion are the only examples of this shape in the Royal Collection that have not had additions made either to the original handles or cover. See Plate 37, No. 107, also No. 251, page 139.

Roughly the vase may be described as having a cylindrical body, though it swells slightly towards the top, where it curves inward to the large shaped moulding that forms the lip. The whole cylindrical part of the body appears as though fitting into a base formed as an openwork cup. The handles rise above and finish in modelled rings. The stem is circular and swells to a foot of the same section, the moulding of the edge dropping at a right angle to the extreme base. At the juncture of the stem and the lower part of the body is a large spherical knob. The cover is formed as a truncated cone with an egg-shaped handle. The ground colour is a pale lavender, the handles and bands around the base of the body alone being reserved in white. In a deep band around the body, also around the neck and foot, are elaborate arrangements of acanthus leaf scrolls in gold, the details of the leaves etc., being worked with a burnisher.

289-The Companion Vase and Cover.

290-A Vase (one of a pair).

Hard paste, unmarked (about 1780).

Style and period of Louis XVI.

Full height (inclusive of mounts), 10 in.; greatest width (inclusive of mounts), 43 in.

The body is a pure oviform; the ground colour is opaque gros-bleu, about which are evenly placed small circular reserved panels with waved gold borders. A spray of roses is painted in polychrome in each panel. The vase is mounted with a lip, foot and rustic handles of ormolu. These are of French workmanship of the period of Louis XVI.

291-The Companion Vase.

292-A Cup and Saucer.

Hard paste, undated (about 1780). Style and period of Louis XVI. Height of cup, 4 in.; diameter of saucer, 5 in.

The cup is cylindrical, the saucer angled. The ground colour is *gros-bleu*, with broadly-treated arrangements of scrolis, sprays of flowers, and swags of laurel foliage in gold, the details burnished. Finely painted in an oval panel upon the cup are the seated figures of Diana and Venus by the side of a woodland waterfall. Painted in an oval panel upon the saucer is a dog attacking an eagle.

293-A Cup and Saucer.

Hard paste, unmarked (about 1780), with initials of the gilder Le Guay. Style and period of Louis XVI. Height of cup, $1\frac{\pi}{8}$ in.; diameter of saucer, $4\frac{3}{8}$ in.

The cup is cylindrical, the saucer angled. The ground colour is dark powdered manganese enriched with scroll-shaped panels, branches of palms, and dolphins. About the borders are slender waved lines of blue; on the cup is a reserved white panel, by the side of which appear terminal figures of Chinamen. In this panel and in the centre of the saucer is the figure of a dolphin bordered by a lily and rose branch. These emblems of the Dauphin had no doubt reference to the infant Prince, afterwards Louis XVII.

294-A Cup and Saucer.

Hard paste, unmarked (about 1780), and a painter's mark, possibly that of Boulanger Jun.

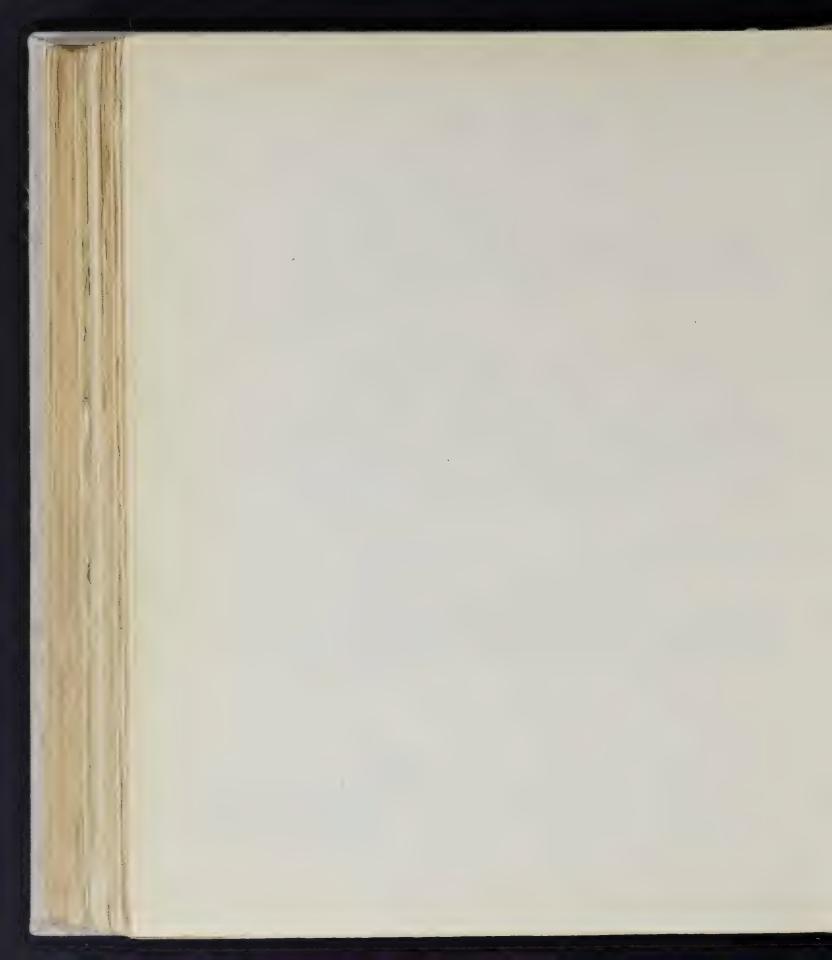
Period of Louis XVI., in the style "Marie Antoinette." The cup is $2\frac{1}{4}$ in. high; the saucer $5\frac{1}{2}$ in. in diameter.

Cylindrical cup and angled saucer. Narrow bands of lake are round the edge of the cup and saucer, painted with interlaced garlands in green. About the centre of the cup are delicate festoons of foliage in natural colours; it is also painted with medallion heads, figures of nymphs, etc.

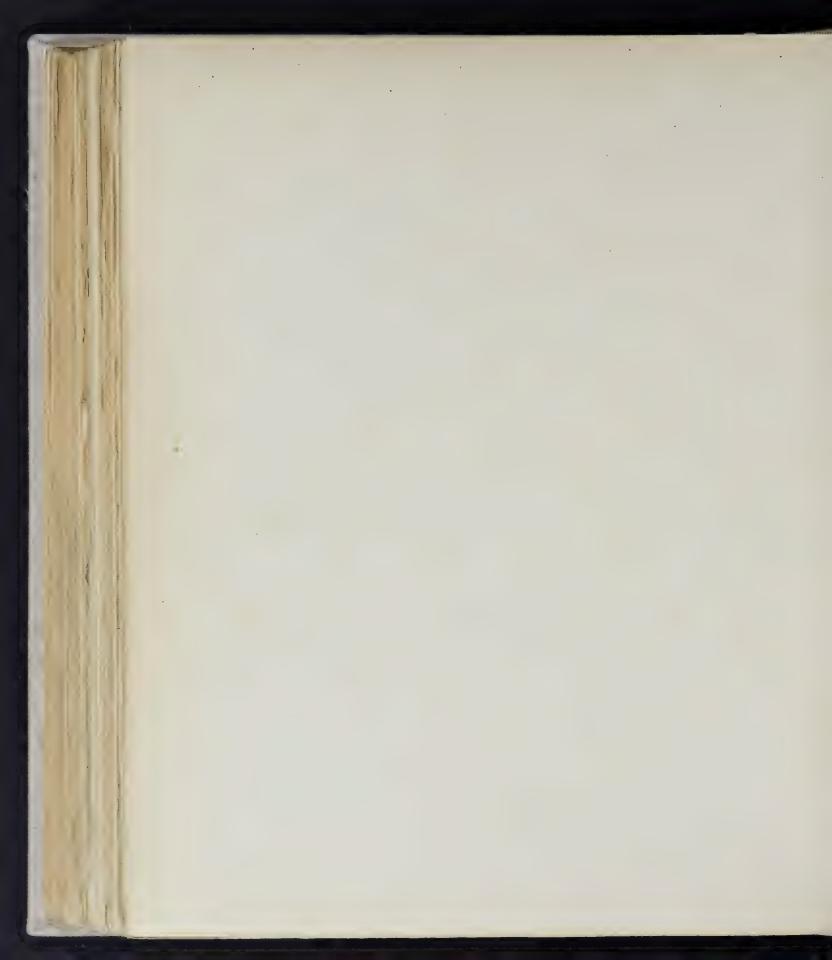
Plate 62.

A Vase and Cover (one of a pair).

Hard paste, bearing the date letter for the year 1782. Period of Louis XVI., in the style "Marie Antoinette." Full height, 14½ in.; greatest width, 9¼ in.







295-A Cup and Saucer.

Hard paste, unmarked (about 1780). Style and period of Louis XVI. Height of cup, $2\frac{1}{4}$ in.; diameter of saucer, $3\frac{9}{4}$ in.

Cylindrical cup and angled saucer. The ground colour is a powdered lake, hard and dry in appearance, about which are festoons of foliage in gold. On the cup and saucer are circular panels painted with landscapes and figures in colours.

296-A Vase and Cover (one of a pair).

Hard paste, bearing the date letter for the year 1782. Period of Louis XVI., in the style "Marie Antoinette." Full height, $14\frac{1}{2}$ in.; greatest width, $9\frac{1}{4}$ in.

It will be noticed that, though of somewhat earlier date, this vase and its companion exactly duplicate the form of the body and feet of the vases described on page 162, Nos. 299 and 300. It has, however, the addition of two slightly raised bands, rectangular in section, running round the top of the body. The ground colour is alone placed upon the shoulder and bottom part of the body, where we see a thin though transparent wash of mauve. Upon this ground colour, in a colour of similar tint but of darker shade, are attenuated arrangements of scroll-work. Around the centre portion of the vase, and painted in polychromatic colours, are terminal figures, festoons, swags and acanthus leaves, rendered in the Raphaelesque manner. This form of ornament, though smaller in proportion, is seen running around the upper portion of the vase. Additional richness of effect is lent by the finely chased goat handles resting upon grotesque mask corbels that have been applied to either side; these, together with other ormolu mounts of the vase, are the work of the ciseleur Pierre Gouthere.

[See Illustration—Plate 62.

298-A Jardinière.

Hard paste, bearing the date letter for the year 1784, and the sign of the gilder VINCENT. Style and period of Louis XVI.

Full height, 143 in.; greatest width, 19 in.

This flower-vase may be likened to a large seau. The ground colour of the exterior is an even though opaque gros-bleu. A frieze $4\frac{1}{2}$ in. wide runs round the lip, gilded with duplicated scroll-work and sprays of bay leaves. These are executed in matted gold, the details being worked with a burnisher; three mouldings of ormolu encircle the jardinière. On either side are chased pateræ of the same, from which issue the fluted ring handles.

299-A Vase (one of a pair).

Hard paste, undated (about 1785). It bears the initials of an unknown gilder, though he is recorded as working about 1790 in connection with Levé Père.

Style and period of Louis XVI.

Full height, 13 in.; greatest width, 8½ in.

In form the vase may be described as a severely classical urn, with an angled shoulder and short stem spreading to a circular base. From its construction in two parts, the body and foot, the vase was made expressly for the addition of metal mounts. The ground colour is a dense, highly-glazed black, closely imitating the black *fond* of Chinese lacquer. About its surface are drawn figures sporting, buildings, and foliage in the Chinese style, but rendered with the unmistakable French touch of the eighteenth century. The medium used for this decoration are flat golds of various shades, intermixed with oxidized silver. To these vases have been added grotesque but entirely appropriate mounts of ormolu cast and chased with dragons, trellis ornaments and bells. These mounts are of English workmanship, and were probably adapted for the decoration of the Royal Pavilion at Brighton.

301-A Vase (one of a pair).

Hard paste, unmarked (about 1785). Style and period of Louis XVI. Full height, $12\frac{1}{2}$ in.; greatest width, $7\frac{1}{4}$ in.

This vase, complete with its fine mountings of chased ormolu, is possibly one of the happiest examples of porcelain with enrichments in another medium. The outline of the vase itself, which may be likened to an inverted cone, would architecturally be incomplete without the ormolu mounts, as it would lack a lip, handles and foot. It is therefore, like many other examples of Sèvres porcelain in the Royal Collection, a ceramic production made expressly for the mounts that were afterwards applied to it, and which no doubt were specially designed for it. The whole of the ground colour is a fine, clouded, and studiously-thought-out écaille-noire, a much appreciated colour when discovered, about this year (1785). The vase is without surface enrichment. The ormolu mounts, probably the work of Gouthière, take the form of a lip chased with leafage, a foot mount pierced with lambrequins, four small lion-masks and claw feet, and, finally, modelled handles shaped as bifurcated mermaids resting upon the neck of the body, their tails finishing in spiral tendrils.

[See Illustration—Plate 63.

302-The Companion Vase.

303-A Vase (one of a pair).

Hard paste, undated (about 1785).

Style and period of Louis XVI.

Full height, 14½ in.; greatest width (inclusive of handles), 10 in.

Only the bodies of these vases are of Sèvres porcelain. They are oviform in shape, with an angled shoulder and spreading lip. The ground colour is an even gros-bleu. The mounts to this vase and its companion are of high quality, and illustrate the latest manner of the period of Louis XVI. They are of contemporary French workmanship. The handles are double, and finish in heads of eagles springing from acanthus leafage, where also issue tendrils that lie upon the neck of the body. The lip mount and mouldings at the base are chased with various forms of conventional leafage.

305-A Vase.

Hard paste, undated (about 1785).

Style and period of Louis XVI.

Full height, 21 in.; greatest diameter, 13½ in., inclusive of mounts.

This vase is bell-shaped. The ground colour is a brilliant though somewhat pale bleu-du-Roi. It is entirely free from any form of decoration, having been made expressly for use in connection with ormolu enrichments. The mounts take the form of handles, shaped as draped nymphs, applied bands of honeysuckle and vine foliage, and around the centre, a frieze of centaurs. There are also a pierced cover and a square-shaped plinth. The metal-work, however, is of indifferent workmanship, and the gilding is poor; England, rather than France, is probably the country of its production.

306-A Tazza.

Hard paste, unmarked (about 1785). Period of Louis XVI., in the style "Marie Antoinette." Full height, $7\frac{1}{9}$ in.; diameter, 12 in.

This is an example of Sèvres porcelain made expressly for the addition of ormolu mounts. The body has a slightly outcurved lip and a flattened base. The foot is circular in section, and spreads towards the base. The entire ground colour is gros-bleu, opaque, but evenly applied. Around the rim is a frieze of brilliantly burnished gold, reserved in which are elaborate compositions of acanthus scrolls, introducing exotic birds and classic vases, also suspended festoons of various flowers. All these reserved ornaments are daintily painted in polychromatic colours.

The handles and general mounts, in ormolu, are of a high quality of workmanship, and may be safely attributed to the renowned Pierre Gouthière.

307-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1786. The monogram of the painter is known, but his name is unrecorded.

Period of Louis XVI., in the style "Marie Antoinette."

The cup is $2\frac{1}{2}$ in. high; the saucer $5\frac{1}{2}$ in. in diameter.

Cylindrical cup and angled saucer. The ground colour is gold, with arrangements of cornucopiæ, acanthus leaves, etc., in various colours. Reserved are fan-shaped and rectangular panels, containing figures of nymphs, baskets of flowers, etc., all painted in vivid colours. In the centre of the saucer is a circular blue compartment, painted in yellow with a nymph sacrificing.

308-A Sugar Bowl and Cover.

Hard paste, unmarked (about 1787).

Period of Louis XVI., in the style " Marie Antoinette."

Full height, $4\frac{3}{4}$ in.; greatest width, $4\frac{1}{2}$ in.

The body of the bowl is bell-shaped, the cover convex, with drum-shaped handle. Though unsigned, this example was probably decorated by Le Bel. The ground colour is maroon, with diaper ornaments of a darker tint. About it are bands of burnished gold and acanthus scroll-work in colours. On the cover and body are four panels, each painted with a landscape.

309-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1787, and the mark of the painter Dieu.

Period of Louis XVI., in the style of the First Republic.

Height of cup, $2\frac{5}{8}$ in.; diameter of saucer, $5\frac{1}{4}$ in.

The cup is cylindrical, the saucer angled. The ground colour is rouge-de-fer, with alternate stripes of black and white. The borders are reserved white, with painted blue beads. In the saucer are three upright octagonal panels painted respectively with a balloon, an arrow in flight, and a butterfly; beneath the saucer is inscribed the word "Légèreté." The cup has also two panels, on which are painted a butterfly and carnation, and a cryptogram. Beneath it is inscribed "Frivolité."

310-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1787, and the initials of the painter LE Bel.

Period of Louis XVI., in the style "Marie Antoinette."

Height of cup, $2\frac{5}{8}$ in.; diameter of saucer, $5\frac{1}{4}$ in.

The cup is cylindrical, the saucer angled. The borders of the cup and saucer are of burnished gold, with conventional floral designs in colour. Between are bands of dark maroon painted to resemble some stone; these have narrow borders, with reserved ornaments in white. On the cup is a circular panel, painted in *grisaille* with a female head.

311-A Rose-Water Ewer, Cover and Basin.

Hard paste, bearing the date letter for the year 1788, and the initials of the gilder LE GUAY.

Style and period of Louis XVI.

Height of the ewer, 9 in.; width of basin, 121 in.

The ewer is of the usual Louis XVI. type, with a flat cover attached by a silver-gilt hinge to the handle. The basin is of flattened quatrefoil section. The ground colour is opaque gros-bleu, and is enriched with festoons of flowers and scroll-work of classic origin in gold. The exterior of the basin, also the base of the interior, is further enriched with diaper and spiral ornaments. The well of the basin contains two oblong octagonal panels, painted respectively with hounds attacking a tiger and a leopard; also two oval panels with figures of a sheep and badger. The panels on the ewer contain paintings of sporting dogs and game. The colours employed are almost entirely opaque, and are of a very dry nature.

312-A Rose-Water Ewer, Cover and Basin.

Hard paste, bearing the date letter for the year 1788, and the initials of the gilder LE GUAY.

Style and period of Louis XVI.

Height of the ewer, 91 in.; width of the basin, 13 in.

The ewer is of the usual Louis XVI. type, with a flat cover attached by a silver-gilt hinge to the handle. The basin is of flattened quatrefoil section. The ground colour is opaque gros-bleu, and is enriched with festoons of oak foliage, sprays of bulrushes, and acanthus scroll-work in gold. About the ewer and basin are circular panels, painted in opaque colours with a landscape, in which sporting dogs and water-fowl are introduced.

313-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1788, the painter's monogram (probably that of VAUTRIN), and the sign of the gilder VINCENT.

Period of Louis XVI., in the style "Marie Antoinette."

Height of cup, $2\frac{5}{8}$ in.; diameter of saucer, $5\frac{1}{4}$ in.

The cup is cylindrical, the saucer angled. Around the well of the saucer and the centre of the cup are arrangements of acanthus scrolls, urns, and foliage in various colours. In two oval compartments on the saucer and in a circular compartment on the cup, within gilt borders, are children and toys, painted in *grisaille*.

314-A Vase (one of a pair).

Hard paste, bearing the date letter for the year 1789, and the initials of the painter Le Bel.

Period of Louis XVI., in the style "Marie Antoinette."

Full height, $11\frac{1}{2}$ in.; greatest width, $4\frac{3}{4}$ in.

The body is oviform, the neck largely proportioned, swelling to a trumpet-shaped lip. The stem is circular in section and spreads towards the base, where it drops cylindrically. The ground colour of the neck and bands round the body is a semi-transparent maroon, upon which, painted in a darker shade of the same colour, are baskets of flowers, arrangements of scrolls, and birds. On either side of the neck are circular panels painted with profile busts in grisaille upon a green ground. About the centre of the body and upon the foot and lip are arrangements of Raphaelesque ornaments in polychrome. The vase is mounted with a square-shaped plinth, lip mount and double snake handles of ormolu of the period of Louis XVI.

316-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1789, and the sign of the painter (probably that of Rosset).

Style and period of Louis XVI.

Height of cup, $2\frac{3}{8}$ in.; diameter of saucer, $4\frac{7}{8}$ in.

The cup is cylindrical, the saucer angled. The ground colour is of the rare green tortoise-shell, the combination of iron, manganese, and blue, though in this example somewhat dry in appearance. Painted round the border of the cup and saucer are continuous landscapes in lake.

317-A Vase and Cover (one of a pair).

Hard paste, unmarked (about 1790). Style of Louis XVI.; period First Republic.

Full height, 221 in.; greatest width, 15 in. (inclusive of mounts).

These vases, like many others in the Royal Collection, have been made especially for the addition of ormolu mounts. The body is oviform, the foot circular in section, spreading towards the base. About the neck and base the ground colour is a mottled mauve. Around the centre the ground is of burnished gold, on which are elaborate compositions of scroll-work in polychrome. This gilding has reserved white borders painted with laurel foliage and classic ornaments. The principal panels on either side are of oblong octagonal form, in each of which is painted a mythological subject. The colours used are opaque and dry in appearance. Handles in the form of winged female figures are applied in ormolu cast and chased, as are also certain leaf-pattern mouldings.

318-The Companion Vase and Cover.

319-An Oval Tureen, Cover and Stand.

Hard paste, undated (about 1790). Style and period of Louis XVI.

Full height, 5 in.; greatest width, 9 in.

Painted round the borders are bands semé with a minute fruit design in green and gold; the border is gilded.

320-A Cup and Saucer.

Hard paste, undated (about 1790).

Style and period of the First Republic.

Height of cup, $2\frac{1}{2}$ in.; diameter of saucer, $5\frac{3}{8}$ m.

The cup is cylindrical, the saucer angled. The ground colour is brown tortoise-shell, translucent, and highly glazed; this is almost entirely covered with parallel bands of burnished gold. A circular panel upon both the cup and saucer is painted in *grisaille* respectively with the head of Octavius Augustus and his wife Drusilla.

321-A Pair of Ice Pails, Covers and Liners.

Hard paste, undated (about 1790).

Style and period of Louis XVI.

Full height, $7\frac{1}{2}$ in.; greatest width, 9 in.

The borders have bands of gros-bleu, with dotted ornaments in gold, also blue lines and narrow bands of blue and gold decoration.

322-A Bowl.

Hard paste, bearing the date letter for the year 1791, and the initials of the (known though unrecorded) painter, L. F.; likewise the sign of the painter Sinsson. Period of Louis XVI., in the style "Marie Antoinette."

Height, 5\frac{3}{4} in.; diameter of bowl, 13\frac{3}{4} in.

The ground colour is a dead matted gold, upon which are depicted steaming urns, duplicated acanthus leaf scrolls, festoons of various flowers and lambrequins in endless confusion. At regular intervals around the body are four long rectangular panels, each finely painted with double groups of figures emblematical of the four seasons. These have gold and pale-green jewel-pattern borders. Narrow bands of reserved white encircle the base and lip of the bowl. These bands are painted with scrolls, birds, pateræ, etc., in polychrome. On the interior edge of the bowl are designs of scroll-work in gold.

323-A Vase (one of a pair).

Hard paste, unmarked (about 1800). Style and period of the First Empire. Full height, 6 in.; greatest width, 3\frac{3}{8} in.

The body of this vase is egg-shaped, with a widely expanding lip. Simple spreading handles are on the shoulders. The base is of circular section, and spreads to the foot, where it drops cylindrically. The plinth is square-shaped, the body of white biscuit, the remainder being glazed and decorated with burnished gold lines.

325-A Table.

Hard paste, dated 1812, signed by the painter J. B. PARANTI, and inscribed MRE IMPE DE SEVRES.

Style and period of the First Empire.

Height, 36 in.; diameter of top plaque, $36\frac{1}{2}$ in.

The top of this table is composed of a circular flat plaque astonishingly regular in its firing. This plaque is glazed and mounted into a rim of ormolu cast and chased with typical ornaments of the First Empire.

The stem, also of porcelain, is cylindrical in shape, and formed as a number of spears strapped together; this rests upon a convex circular shield, which forms the base of the table. The shield is modelled with scale ornaments gilt in various shades of gold, showing the crimson lining beneath. The whole rests upon a square plinth of ormolu.

The decoration of the circular top plaque displays very skilful handling of an extensive palette of colours. The ground colour is a deep green, totally opaque. Its enrichments take the following form:—

In the centre, wonderfully painted in imitation of an onyx cameo, is the profile bust of Alexander the Great. This is encircled by a frieze gilded and painted to represent an ormolu applique, divided into three scenes illustrating the triumphs of Alexander. Beyond this is a narrow band of gold brilliantly burnished with conventional oak leaves. Placed outside this are twelve circular medallions, each painted in imitation of an onyx cameo, on which are respectively the portraits of Trajan, Constantine, Septimius Severus, Augustus, Pompeius, Scipio Africanus, Pericles, Miltiades, Themistocles, Hannibal, Mithridates, and Julius Cæsar. These medallions are framed by formal swags of fruit and flowers, suspended from lions' masks, again painted to represent reliefs of chased ormolu. Outside each medallion is a narrow band of gold, burnished with formal laurel leaves. Finally, the border of the plaque is painted cameo-like with twelve oblong rectangular panels, on each of which is depicted a scene from classic history, one subject being divided from the other by the introduction of a gilt fulmen of Jupiter.

This table was presented to Queen Victoria by the Emperor Napoleon III. on the occasion of her visit to Paris in the year 1855.

326-A Cup and Saucer.

Hard paste, of the period 1814-1824. Style of the First Empire. Full height, $4\frac{3}{4}$ in.; diameter of saucer, $5\frac{1}{4}$ in.

The cup is bell-shaped, with a spiral handle of a classic form. The saucer is concave. The ground colour is dry powdered manganese, enriched with various empirical gilded mouldings, also with shields bearing the royal cypher and the *fleur-de-lys* of France. On the cup, in an oval panel, is a miniature portrait of Louis XVIII., painted in colours. The King, who is dressed in military uniform, is wearing the riband of the St. Esprit and the Legion of Honour. The interior of the cup is gilt and burnished.

327-A Cup and Saucer.

Hard paste, bearing the date letter for the year 1828. Style of the First Empire; period of Charles X. Cup, 5 in. high; saucer, $6\frac{1}{4}$ in. in diameter.

The cup is urn-shaped, with a classic rising handle; the saucer, concave and ridged. The ground colour is hard transparent grey, about which are placed, in flat gilding, cartels shaped on the severest classic principles. On these cartels are painted *en camaïeu* the heads of Horace, Ovid, Virgil, and other ancient celebrities.

In rectangular panels on the cup and circular panels on the saucer are paintings in imitation of onyx camée.

The extreme borders are gilt, burnished, and painted in imitation of cabochon jewels.

328-A Tazza, Cover, and Stand.

Hard paste, bearing the date letter for the year 1833. Style and period of Louis Philippe. Full height, $5\frac{1}{2}$ in.; greatest width, $6\frac{1}{4}$ in.

The body is circular in section, and of simple convex form; applied handles are on either side. There are a flattened stand and cover. The ground colour is a pale stippled bleu-turc. Around each piece, painted in semi-opaque gouache colours, are continuous wreaths of May flowers in natural colours. The gilded portions of the tazza are highly burnished.

This example, with its heterogeneous mixture of classic formality and realistic flower painting, is a characteristic example of the production of the Sèvres factory of this period.

Ceramically excellent as this piece of porcelain is we cannot but deplore the transgression even from the hard classicism of the First Empire. True, we see in it a striving after an original form of ornamentation, the introduction of naturally-painted flower and figure subjects, that from this period play so large a part in the decoration of Sèvres porcelain, but we now know by experience that such realistic treatment is unsuitable for surface decoration of a ceramic production. It was the revulsion of taste against such painting that led to the appointment of a Committee of Enquiry, in the year 1876, with the object of founding a school of industrial art for training artists or craftsmen either for work at Sèvres or the other important porcelain factories of France.

329-An Oblong Plaque.

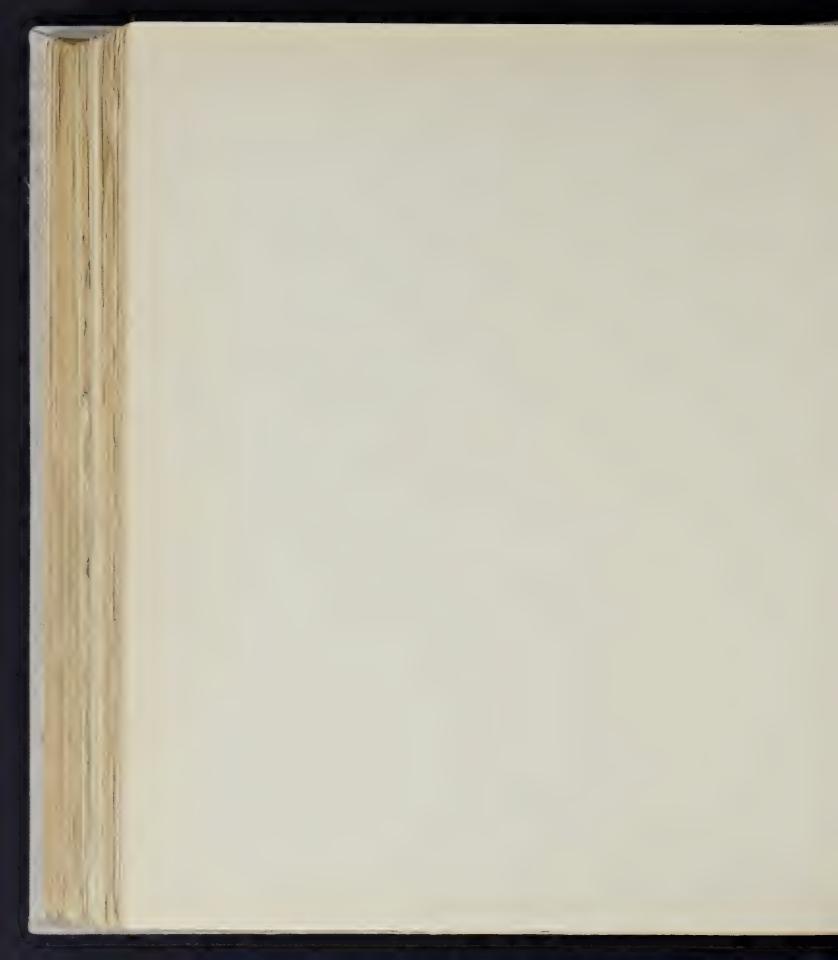
Hard paste, bearing the signature of the artist Langlace and inscription "D'Après Ruysdael, Sèvres, 1838."

Height, 35 in.; width, 30 in.

This astonishing example of surface painting rendered upon a plaque of hard paste porcelain almost mathematical in its rectangularity, is a brilliant example of the adoption of an unsympathetic medium for the reproduction of a picture, the rendering of which acquires a finite mastery by knowledge over an endless palette. Ruysdael's masterpiece, known as "The Sunburst," has been chosen for the enrichment of the plaque.

This picture plaque was presented to Her Majesty Queen Victoria on the occasion of her visit in 1855 to the Royal Sevres Factory.

Examples of Sèvres Porcelain that have been subjected to re-decoration by the painter Soiron in 1814, working for the firms of Pérès, Ireland and Jarman, on the outskirts of Paris



330-A Set of Twelve Plates.

Soft paste, bearing the forged date letter for the year 1772. Diameter of plates, $9\frac{3}{4}$ in.

The borders are turquoise-blue, with gilded scroll enrichments, having three oval panels containing subject-paintings. In the centre of each plate, surrounded by a turquoise-blue border and an outer border of roses in gold, are painted miniature portraits of the favourites of the Kings of France from the latter part of the fifteenth century downwards. These finely painted plates are by the hand of the re-decorator Soiron, a painter specially retained by a Paris firm known as Pérès. In this connection it is interesting to note that in 1813 three dealers, by name Pérès, Ireland and Jarman, purchased the remainder of undecorated soft paste Sèvres porcelain that by order of Monsieur Brougniart was disposed of from the stores of the Sèvres factory. These firms, with great skill but with no particular knowledge, re-decorated this porcelain, and flooded the market with sets of vases and pieces of utility painted in the most elaborate possible manner. As early as 1814 Louis XVIII. was presented with a service on which were represented portraits of personages of the Court of Louis XIV. The King highly prized it, until doubt was thrown upon it, when it was sent to the Sèvres factory for the purpose of identification. The deception was then discovered, and the hand of the re-decorator, Soiron, recognized. The service was at once discarded from the Royal Collection. Unfortunately much of this unscrupulous though undoubtedly clever artist's work is to be seen in the combined Collections of Buckingham Palace and Windsor Castle, notably the following twenty-two examples.

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v

331-A Tea Service (Cabaret).

Soft paste, bearing the forged date letter for the year 1767.

This richly-decorated example of Sèvres porcelain we are forced to place in the same category as the preceding twelve plates described on the previous page. The remark as to the carefulness of the painting also applies to both instances. The ground colour is a sombre gros-bleu, with gilded acanthus leaf enrichments, and slender sprays of minute flowers. Reserved white bands with gilt enrichments also appear around the edge of the tray. On the various pieces are painted miniature portraits of celebrated artists—Raphael, Michel Angelo, Leonardo da Vinci, Rembrandt, Vandyck, Rubens, and Nicholas Poussin. In the centre of the tray is painted a composition of two figures illustrating the discovery of portraiture. The service consists of:—

Tea-pot and cover.

A sugar-box and cover.

A milk-jug.

Two cups and saucers.

332-A Pair of Cups and Saucers.

Soft paste, bearing the forged date letter for the year 1780. Height of cup, 3 in.; diameter of saucer, 5\frac{1}{2} in.

The cup is cylindrical, the saucer angled. The ground colour is *gros-bleu*, with gold enrichments. Upon the cups are oval panels, on which are painted, in opaque and polychromatic colours, the portraits of Diane de Poitiers and Francis I. These cups and saucers are the work of Soiron.

333-A Vase and Cover (one of a pair).

Soft paste, bearing the forged date letter for the year 1780. Full height, 16\frac{3}{4} in.; greatest width, 6 in.

It is difficult to accept this vase and its companion as being true examples of Sèvres porcelain, even of a later period than their date letter purports them to be. That they are soft paste porcelain, and were produced at the Sèvres factory there is little doubt; but the decoration, with the exception of the oval flower subject, which greatly resembles the work of Pierre jun, must be regarded as the work of the re-decorator of the first quarter of the nineteenth century. The turquoise-blue ground colour presents all the characteristic defects of refiring, whilst the gold enrichments about the surface are empirical in style and flat and poor in execution. That which purports to be the principal subject panel is painted almost entirely in opaque colours; although not bearing his customary mark, this vase is probably the work of the noted re-decorator Soiron. The handles are of ormolu cast and chased, with acanthus scrolls. The neck rim is pierced à jour; the base is square.

334-The Companion Vase.

335-A Vase and Cover.

Soft paste, bearing a false mark purporting to be a date letter. Full height, $14\frac{1}{2}$ in.; greatest width, $9\frac{1}{2}$ in.

This vase itself is an example of old Sèvres porcelain, and is almost similar to the preceding. It has been entirely re-decorated in the first quarter of the nineteenth century. The ground colour is turquoise-blue, with oval panels, on which are painted Oriental scenes. It is the work of SOIRON.

336-A Set of Twelve Plates.

Soft paste, bearing the forged date letter for the year 1767.

These plates, though doubtless of old Sevres porcelain of the early type, have been re-decorated by Soiron. The subject painting, though to a certain extent carefully executed, is wholly opaque in colouring, faulty in drawing, and entirely unsatisfactory in combination with the vivid blue and gold of the border.

The ground colour of the borders is a heavy gros-bleu, on which are four kidney-shaped panels, each containing the figure of Cupid in some emblematical guise. The gros-bleu ground colour is enriched with acanthus scrolls and vases of fruit in matted gold, upon which the design is worked with a burnisher. The same form of gilding is also employed upon the well of the plates. In the centre of the plates are painted various female emblematical figures.

Examples of Sèvres Porcelain that have been subjected to re-decoration in France during the end of the Eighteenth and the commencement of the Nineteenth Centuries, the work of numerous Re-decorators



337-A Rose-Water Ewer and Dish.

Soft paste (Vincennes), bearing the false date letter for the year 1753, and the forged signature of the painter, whose name is unrecorded, but works signed by him are, as a rule, dated between 1761 and 1776.

The ewer is 7\frac{3}{4} in. high; the dish, 14\frac{1}{2} in. wide.

It is disappointing to find this beautifully designed ewer and dish, the most spirited model of Duplessis, an example of the old soft paste porcelain that has been re-decorated, though in France in the early part of the nineteenth century. The general scroll outline is richly gilded, with the introduction of broad masses of turquoise-blue ground colour, translucent and successfully glazed. The faultiness of the re-decoration is apparent in the dryness of the glaze on the reserved white portions of the surface. There are also to be seen the "spits" and "pin points" that are always characteristic of re-firing. In the painting of the various detached sprays of flowers the hand of the re-decorator is very apparent. In place of the finely floated-on translucent colours so characteristic of the Vincennes period, we here note the use of opaque colours, insincerity of drawing, and above all, high lights in the flowers and leaves applied in opaque Chinese white! The general gilding is admirable. The set may be regarded as an intelligent forgery.

338-A Set of Plates (forty-three pieces).

Soft paste, bearing the forged date letters for the years 1758, 1759, 1761, 1763, 1764. 1767, 1770, 1774, 1775, 1777, 1778, and 1781; also the forged signatures of Vavasseur, Vieillard, Levé père, Le Bel, Noël and Hunij.

Style of Louis XV.

Diameter, 10 in.

These plates, which are undoubtedly of old Sèvres porcelain of the fine period, are possibly the most deceiving re-decorated pieces in the whole of the Royal Collection. The plates themselves are of a fine Duplessis model, having apple-green borders enriched with gilding, and compartments containing paintings of exotic birds. In the centres are painted detached sprays of flowers. The apple-green ground colour is excellent in quality and the gilding is richly applied. It is only in the subject-paintings that the critic detects the hand of the re-decorator. It is difficult to conjecture at what period this re-decoration was added, but, in the writer's opinion, the work was actually done in the Sèvres factory, probably within the first twenty years of the nineteenth century.

339-A Vase and Cover.

Hard paste, bearing the forged Vincennes mark for the year 1753. Style and period of Louis XVI. Full height (exclusive of mounts), $25\frac{1}{2}$ in.; greatest width, $8\frac{3}{4}$ in.

This vase very closely duplicates the soft paste vase illustrated on Plate 37, No. 107, as in addition to being of exactly the same form, the ormolu enrichments have been added in the same style. It is curious to note that though the vase is a fine example of hard paste porcelain, it bears the forged date letter for the first year of the Vincennes factory. Bleu-du-Roi and gold, with certain reserves, etc., in the white glaze, are the predominant colour of its surface enrichment. Arranged on the body are oblong rectangular panels of bleu-du-Roi, with figures of nymphs sacrificing. The panels have frames in the reserved white with gold enrichments. The ground beyond this is marbled bleu-du-Roi and gold. The mounts, like those on the similar vase, are of English workmanship of the first quarter of the nineteenth century.

340-A Basin, Cover and Stand (Écuelle).

The stand and cover bear the false mark for the year 1775, whilst the basin bears the false mark for 1781. Both pieces bear the false signature of the painter MORIN. Period of Louis XVI. and style of the later period of Louis XV.

The basin and cover are $4\frac{7}{8}$ in. high; the stand, $9\frac{1}{2}$ in. in diameter.

The model is a fine one, with the reeded and riband pattern border to the cover and stand; the handle to the cover is formed as a white-and-gold pomegranate. The handles of the basin are of spirited acanthus-leaf design. However, its brilliant surface decoration of gold and colours must be regarded with grave suspicion. The painting is not by Morin, nor of his time, neither are the ground colour and gilding; indeed, it must be seriously averred that the whole of the enrichments have been added, probably at the time of Louis Philippe, for the purpose of deception, although the writer has but little doubt in asserting that, in the past, such a piece of Sèvres porcelain would have been almost universally accepted as a true example of the Louis XVI. period.

341-A Vase (one of a pair).

Soft paste, bearing the forged date letter for the year 1764. Full height, 19 in.; greatest width, 8 in.

The body is a simple oviform, with short neck and spreading lip. The stem is circular in section and spreads towards the base. The vase has been re-decorated early in the nineteenth century, probably in France. Over the whole surface are painted alternate spiral bands of translucent *rose-Pompadour* and apple-green; these have bands of gold enrichment. The ormolu handles, rim, and foot are of English workmanship of the first quarter of the nineteenth century. They are, however, of Louis XVI. design.

343-A Dessert Service.

Hard paste, bearing the forged date letters for the first fifteen years of the Sevres factory, and the forged initial of a painter.

This service exactly duplicates in its decoration the set of forty-three plates described on page 183, No. 338—that is to say, the ground colour is apple-green, with compartments containing paintings of birds and flowers in natural colours. Little can be said in its favour, even as a copy of Sèvres of the early period. Indeed, it is even possible that the service itself was not made at the Sèvres, but at some other French factory. It consists of:—

Two ice-pails, covers and liners.

Four seaux.

Two bowls.

Three tazze.

Two oval tureens, covers and stands.

Two circular butter-dishes, covers and stands.

Two sauce-boats with twisted handles.

Two raised plateaux with waved edges.

Thirteen custard cups and covers.

Four oblong octagonal trays.

Four square-shaped dishes.

Four oval dishes.

Two diamond-shaped dishes.

Three shell-shaped dishes.

Two saucers.

Eleven soup-plates.

Forty large plates.

Thirty-three small plates.

344-A Cup, Cover and Saucer.

Soft paste, bearing the false date letter for the year 1764. The signature of the painter is likewise a forgery.

The cup is $4\frac{1}{2}$ in. high; the saucer, 6 in. in diameter.

This cup and saucer are of a form known as *Trembleuse* from the impossibility of upsetting the cup from its saucer. Though *au fond* an example of old Sèvres porcelain, it has been re-decorated, inasmuch as the *gros-bleu* enrichment and the panels of ornaments have been added at a more recent date, probably in Paris.

345-A Basin and Cover (Écuelle).

Soft paste, bearing the forged mark for the year 1761. Height, $4\frac{1}{2}$ in.

This, like the cup, cover and saucer just described, possesses all the beauty of its original form, but its enrichments are of more recent date. Its subject paintings in the manner of Morin, the bleu-du-Roi ground colour and the gilding are all spurious.

346-A Saucer.

Soft paste, bearing the date letter for the year 1758, and the sign of the painter Commelin.

Diameter, $3\frac{1}{8}$ in.

This saucer, which is of the angular style, is an interesting specimen, inasmuch as it is a piece of Sèvres porcelain of the early Louis XV. period, to which ornaments of scroll-work, slender sprays of flowers, etc., very characteristic of the style "Marie Antoinette," have been added at a more recent date, though no doubt executed in the Sèvres factory.

347-A Cup and Saucer.

Soft paste, bearing the forged date letter for the year 1775. The cup is 3 in. high; the saucer, 6 in. in diameter.

Cylindrical cup and angled saucer. This cup, though bearing the mark of the gilder Chauvaux, must be considered as a specimen of old Sevres porcelain that has been re-decorated at a later date. As now seen, the ground colour is vivid turquoise, with jewelled ornaments in opaque white and translucent carmine enamel, also with festoons of flowers in raised gold; around are *camée* pendants.

348-A Cup and Saucer.

Soft paste, unmarked (about 1778). The forged signature of the gilder VINCENT has been added.

The cup is of cylindrical and the saucer of angular form, with a bleu-du-Roi ground. The subject panels are French re-decorations of more recent date.

349-A Plateau.

Soft paste, bearing the forged date letter for the year 1755.

The plateau itself is of true soft paste porcelain, but the decoration of the turquoiseblue ground, together with the subject paintings, are of a worthless type of the Paris re-decorator's work.

350-A Sugar-Box and Cover.

Bearing the forged date letter for the year 1758. Height, $4\frac{1}{2}$ in.; width, $3\frac{3}{4}$ in.

This is a re-decorated specimen, and its style totally contradicts the date letter of its manufacture. The ground-work is *bleu-du-Roi*, with gilt enrichments. The panels are painted with Cupids in wholly opaque stippled colours. It is an example of Paris re-decoration.

351-Nine Soup Plates.

Soft paste, undated.

These plates have been re-decorated, probably in France, with ornaments almost duplicating the design of the service described on page 90, No. 129—that is, each has a turquoise-blue border, with compartments containing paintings of flowers in colours, and a group of exotic birds in the centre.

352-A Set of Six Plates.

Hard paste, bearing the forged mark and date letter for the year 1766.

These plates, with their blue and gold borders, and painted birds in the centre, are worthless forgeries both of Sèvres porcelain and Sèvres decoration. They date from the second quarter of the nineteenth century, and were probably made at some small French factory.

Examples of Sèvres Porcelain that have been subjected to re-decoration in England during the first half of the Nineteenth Century



353-A Jardinière (one of a pair).

Soft paste, bearing the forged signature of the painter BAUDOIN, and the gilder Le Guay. Full height, $7\frac{3}{4}$ in.; greatest width, $11\frac{1}{2}$ in.

This model for a flower-holder was one of the most popular ever made at the Sèvres Factory, and was formerly known as the Caisse à fleurs, B.

Little can be said in praise of the ambitious decoration of this jardinière and its companion. It is throughout the work of the English re-decorator, although executed with a certain amount of intelligence as regards the combination of ground colour and subject painting. On carefully examining these jardinières, it will be seen that they are true pieces of Sèvres porcelain, probably of early date, but that they must have been withheld from the hands of the contemporary decorator on account of serious defects in their firing. Doubtless these were some of the many undecorated specimens that were turned out of the Sèvres Factory's storehouse to be disposed of during one of the financial crises through which the Factory passed.

The ground colour is *rose-Pompadour*, but not of the true type, inasmuch as the pink is in this example entirely transparent, showing the biscuit ground and its deficiencies beneath. As before stated, the true rose ground was invariably opaque. The principal panel is painted with exotic birds, framed with scroll-work and flowers in gold.

354-The Companion Jardinière.

355-A Jardinière or Seau (one of a set of four).

Soft paste, undated. Height, 6½ in.; diameter, 8 in.

The enrichments of this seau and its companions are, like other pieces of so-called rose-Pompadour Sèvres in this Collection, the work of the English re-decorator. Although this example is possibly happier in its combination of ground colour and subject painting than many similar re-decorated pieces, it will, however, be noticed that the pink ground colour is of that transparent quality which does not exist in the true rose-Pompadour. About the neck of this seau are white reserves, painted in polychrome with vases and festoons of various flowers. On either side of the body are also reserved panels painted with the monogram "D. B." (the initials, no doubt, of the favourite Du Barry), framed in elaborate compositions of scroll-work in gold. The seau has been changed into a tazza by the addition of foot handles and rims of ormolu. These are English workmanship of the first quarter of the nineteenth century.

356-The Companion Seau.

357-The Companion Seau.

358-The Companion Seau.

359-A Jardinière.

Soft paste, bearing the forged signature of the painter BAUDOIN and the gilder LE GUAY.

Full height, 91 in.; greatest width, 13 in.

The explanation given respecting the decoration of the examples just described apply equally to this specimen, though in form it is different, closely resembling that of the fine jardiniere described on page 46, No. 55, Plate 18.

360-A Service.

Soft paste, bearing the forged date letters for the years 1774, 1775 and 1792; also the forged signs of the painters Tardi, Choisy, Dutanda, Roussel, Noël, Michel, and Madame Binet née Sophie Chanou.

This service, like the set of plates described on page 183, No. 338, is of old soft paste Sèvres porcelain; in this case the decorations were added at a later period, probably in England. The borders are a brilliant *bleu-du-Roi*, garlanded with gold swags of flowers. In three compartments exotic birds are painted in colours. Similar birds are also painted in the centre of the plates of the various pieces. The service consists of:—

Two circular butter-dishes.

Covers and stands.

Two oval dishes.

Four oblong dishes.

Four square-shaped dishes.

Four shell-shaped dishes.

Four circular dishes (incised with petal-shaped ornaments).

Four saucer-shaped plates.

Thirty-five plates.

361-A Cup and Saucer.

Soft paste, bearing a false mark for 1759, and the false sign of the painter Levé Père. The cup is $3\frac{1}{8}$ in. high; the saucer $5\frac{\pi}{8}$ in. in diameter.

The cup and saucer are of a Duplessis model. However, both their decoration of gros-bleu and gold, and the subject panels of Cupids, are worthless—poor re-decoration of a bad type, probably of English origin.

362-A Set of Six Plates.

Soft paste, bearing the forged date letter for the year 1766.

The plates have escalloped borders moulded in low relief with flowers. The waved bands of turquoise-blue, *wil-de-perdrix* ground colour, the gilt floral ornaments, and the sprays of flowers painted in polychromatic colours in the centre, are all the work of the English re-decorator of the first quarter of the nineteenth century.

363-A Set of Eighteen Plates.

Soft paste, bearing the forged date letter for the year 1766.

The plates themselves are of a charming Duplessis model, their outline conforming to the arrangement of scroll-work that is modelled in low relief round the border. The turquoise-blue ground colour, the gilding, and the subject painting are the work of the English re-decorator of the first quarter of the nineteenth century.

364-Four Plates.

Soft paste, bearing the forged date letter for the year 1766.

These plates almost exactly correspond in decoration with those just described, save that in this example the turquoise-blue ground colour is semé with gold dots. As with them their enrichment is the work of the English re-decorator of the first quarter of the nineteenth century.

Royal Collection.

365-A Square-shaped Dish.

Soft paste, bearing the forged date letter for the year 1774, and the gilder's mark, Théodore.

This dish has been re-decorated in England with a *rose-Pompadour* border and panels of exotic birds. To it has been added a rim and handle of chased ormolu; these are also of English workmanship.

366-An Inkstand (Reconstructed).

Undated. $15\frac{1}{2}$ in. by $10\frac{1}{2}$ in.

This inkstand, which is rectangular in form, is made of mahogany, veneered with ebony, and profusely mounted with mouldings, etc., of ormolu cast and chased in the manner of the Régence. Inset round the sides are ten oval plaques of Sèvres porcelain. They are of soft paste, undated, and of uncertain origin. Exotic birds and branches of trees, in the manner of Aloncle, are painted on each plaque. The borders are apple-green, with scroll-work in gold. An oval dish has been cut down and added to form the top of the inkstand.

367-An Inkstand (Reconstructed).

Undated.

Of similar form to the one just described, but fashioned of ormolu cast and chased in the Louis XVI. manner. Inset round the edges are ten oval plaques of Sèvres porcelain, on which are painted various birds and flowers. Apple-green and gold borders. In the top is applied an oval plaque.

368-A Flower Vase-Seau (one of a pair).

Hard paste.

Height, 10 in.; diameter, 11 in.

This vase bears a spurious Sèvres mark. The ground colour is turquoise-blue, with a trellis design in gold. There are oval panels, on which are painted Watteau subjects and groups of flowers in a jewel frame setting. However, as this seau and its companion are puerile forgeries and ceramically and artistically worthless, it is necessary merely to record their existence. England is responsible for their manufacture.

369-The Companion Vase.

Royal Collection.

370-A Flower Vase—Seau (one of a pair).

Hard paste.

Height, 7½ in.; diameter, 9 in.

This vase and its companion are of the same manufacture as those just described.

371-The Companion Vase.

List of Painters whose work is represented in the Royal Collection of Sèvres Porcelain.



LIST OF PAINTERS.

- Aloncle (François). Painter of birds and animals, also emblems. Entered Factory 1734. Nos. 30, 105, 119, 170, 233, 366.
- Asselin. Portrait and miniature painter. Entered Factory 1764; died 1803. Nos. 75, 99. Plate 25.
- BAUDOIN. Painter. Nos. 143 (353, 359 forgeries). Plate 49.
- BINET Mme. (née Sophie Chanou). Flower painter. Nos. 20, 41, 54 (263, 360 forgeries).
- BOUCHET (JEAN). Painter of landscapes and animals (formerly fan-painter). Born 1720; entered Factory 1757. Nos. 15, 90, 127, 219, 270.
- Boucot père. Soft paste potter. Born 1733; entered Factory 1755. Retired on account of age an VIII of the Revolution, with gratuity for long service. Nos. 35, 49, 69, 143, 151, 159, 188, 221, 223, 263. *Plates* 8, 15, 49, 50, 53, 56, 58.
- Boulanger. Painter of detached bouquets, painter in gold, and burnisher. Entered Factory 1779; died 1785. Nos. 38, 294. Plate 11.
- Bulidon. Painter of flowers and detached bouquets. Entered Factory 1763. Nos. 185, 203.
- Bunel Mme. (née Manon Buteux). Flower painter. In 1780 this artist was styled Mlle. Buteux. Nos. 273, 276.
- BUTEUX SEN. Flower painter. Entered Factory 1760. Nos. 40, 267.
- CAPELLE. Painter. Born 1722; entered Factory 1738. Retired owing to age an VIII of the Revolution, and received a pension of 900 livres for his services. No. 218.
- CATON. Painter of pastoral subjects, children and portraits. Entered Factory 1747. Nos. 169, 216, 217.
- CATRICE. Painter of flowers and detached bouquets. No. 173.
- CHABRY FILS. Modeller and painter. Entered Factory 1763; not on the staff at Serves from 1793. Nos. 71, 147, 180.
- Chapuis. Painter of landscapes and animals. Entered Factory 1756; name does not appear in annals of Sèvres works after 1793. Nos. 12, 72, 106, 128, 133, 273.

- Chauvaux Jun. Gilder. Entered Factory 1764; retired on account of age an VIII of the Revolution, with gratuity for services. No. 219.
- CHAUVAUX SEN. Gilder and embellisher; entered Factory in 1752. Nos. 29, 33, 38, 146, 169, 178, 184, 186, 208, 233 (347 forgery). Plates 6, 11.
- CHOISY (JULIEN HUREL DE). Painter of flowers and arabesques. Born 1748; entered Factory in 1770; died 1825. Nos. 33, 270 (360 forgery). Plate 6.
- Commelin. Painter of flowers, garlands, and detached bouquets. Entered Factory 1765; retired an VII of the Revolution. Nos. 33, 172 (346 forgery). Plate 6.
- CORNAILLE (Antoine Cornaille). Painter of flowers and detached bouquets. Entered Factory 1755; afterwards removed to Chantilly; on Sèvres staff in 1758, 1780, 1793; retired on account of age, with gratuity for service, an VIII of the Revolution. Nos. 33, 261, 271. Plate 6.
- COTTEAU. Enameller. Born in Geneva. He enriched soft paste porcelain with enamels imitative of precious stones, also with ornamentation by the employment of gold-leaf. No. 198, 226.
- Dieu. Painter of Chinese figures and detached flowers, also gilder. At work at Factory 1780—1790. No. 309.
- Dodin. Miniature painter, gilder and burnisher. His work appears on examples produced during an VI and VII of the Revolution. Nos. 47, 49, 67, 79, 82, 94, 108, 125, 131, 135, 153, 166, 176, 186, 221, 223, 235, 236, 274. *Plates* 15, 22, 26, 33, 38, 44, 46, 58, 59.
- DUTANDA. Painter of ground colours and garlands. Entered Factory 1773. (No. 360 forgery).
- Evans. Painter of birds, landscapes, and animals. Born 1733; entered Factory 1752; retired on account of age, with gratuity for services, an VIII of the Revolution. Nos. 12, 20, 26, 202.
- FALOT. Painter of birds, flowers, Chinese figures, &c. Entered Factory 1764; he is not mentioned in annals of Sevrès after 1793. Nos. 14, 16, 35, 68, 130, 155. Plates 34, 45, 52.
- FONTAINE. Flower painter, gilder and burnisher (at one time fan-painter). Entered Factory 1752; retired an VIII of the Revolution on account of age, with gratuity for services. Nos. 65, 147.
- Fouré. Flower painter. On Factory staff before 1748. Nos. 26, 33. Plate 6.
- GÉRARD (CLAUDE CHARLES). Painter of pastoral subjects and miniatures. Born 1757; entered Factory 1771; became chief of painters, gilders, and burnishers; pensioned 1825; died 1826. Nos. 85, 183. Plate 29.
- GOUTHIÈRE (PIERRE). Gilder and chaser. Born 1740; held office of King's Gilder and Chaser. Nos. 245, 249, 296, 301, 306. Plate 63.

- GRÉMONT. Painter of garlands and bouquets of flowers. Entered Factory 1769. No. 285. HÉBERT. Modeller. On the Sèvres list in 1783. Nos. 16, 47. Plate 4.
- HILKEN. Painter of pastoral subjects and figures. Works bearing his sign appear before 1800. Nos. 145, 147, 150.
- Hunij. Painter of flowers and bouquets. Before 1800. Nos. 32, 54, 240, 264, 268, 273, (338 forgery).
- LE BEL JUN. Flower painter and gilder. Entered Factory 1765. Nos. 33, 232, 239, 273, 308, 310, 314, (338 forgery). *Plate* 6.
- LE GUAY (ETIENNE HENRI, dit le père). Celebrated gilder. Entered Factory at Vincennes as painter in blue, Jan. 1749; left Factory 1749; returned Nov. 1751. As he died before 1800, his name does not appear on the pensioners' list of an VIII of the Revolution. Nos. 26, 33, 69, 81, 125, 145, 166, 167, 189, 198, 199, 203, 206, 207, 210, 216, 217, 235, 236, 253, 264, 265, 271, 280, 288, 293, 311, 312, (353, 359 forgeries). Plates 6, 27, 57, 59.
- Levé père. Flower painter and gilder. Born 1731. Entered Factory 1754. His work may be seen in the best specimens made at Sèvres during ans VI and VII of the Revolution. He retired an VIII with a gratuity of 500 livres. Nos. 28, 33, 54, 171, 255, 257, 299, (338, 361 forgeries). Plate 6.
- Massy. Flower painter and gilder. Entered Factory 1779; painted for the public in 1802. Nos. 33, 273. Plate 6.
- MÉRAULT JUN. Flower painter and gilder. No. 103.
- MÉRAULT SEN. Painter of friezes, flowers and tableaux. Entered Factory 1754, when nineteen years old. Nos. 20, 24, 271.
- MICAUD. Painter of flowers, bouquets, and cartels. Entered the Factory 1757; appointed in 1780 painter of flowers of the first-class. No. 54.
- Michel. Painter of detached bouquets. The work of this artist appears before 1800. Nos. 147, (360 forgery).
- Morin. Celebrated painter of marine and military subjects. Entered the Factory 1754.

 Nos. 27, 34, 35, 37, 38, 45, 56, 61, 84, 87, 92, 100, 103, 107, 123, 136, 151, 154, 161, 165, 167, 178, 237, 259, (340 forgery), 345. Plates 7, 8, 10, 11, 19, 21, 28, 30, 32, 35, 37, 50, 51.
- MUTEL. Landscape painter. Born 1736. Entered Factory 1754. Nos. 2, 15.
- NIQUET. Painter and gilder. Entered Factory 1764. No. 187.
- Noël (Guillaume). Flower painter and gilder. Born 1735; entered Factory 1755; retired with gratuity an VIII of the Revolution; died same year. No. 20, 41, 74, 266, 271, (338, 360 forgeries). Plate 24.

- PARANTI. Figure painter; name appears in annals of Factory from 1816 to 1827. No. 325.
- PHILIPPINE, SEN. Painter of pastoral subjects and of children. Entered Factory 1779; scholar in the School of Design, 1780; mentioned 1823. Nos. 235, 236. Plate 59.
- PIERRE JUN. (JEAN JACQUES). Painter of bouquets and groups of roses. Entered Factory 1763. His best work was done during ans VI—VIII of the Revolution. Nos. 32, 33, 231, 264, 270, 273, 333. Plate 6.
- Prévost. Flower-painter and gilder (at early age fan-painter). Born 1735; entered Factory as a flower-painter 1754; became a gilder 1759; gilder of the first-class 1780, 1790, 1793. Nos. 26, 33, 181, 221, 223, 235, 272, 278, 285. Plates 6, 55, 58, 59.
- Rossett. Painter of flowers, animals and landscapes, also gilder. Born 1735; entered Factory 1753. Nos. 161, 316.
- Roussel. Flower painter. Work bearing signs of this artist are not known after 1800. (No. 360 forgery.)
- Sinsson (Nicolas). Painter of flowers and garlands, and gilder. Entered Factory 1773; appears in annals of an VI and VII of the Revolution. Nos. 41, 279, 281, 282, 283, 322. Plate 60.
- Sioux sen. Painter of bouquets and garlands (formerly fan-painter). Entered Factory 1752. Nos. 33, 234, 241. Plate 6.
- Soiron. Painter. He is best known as a very clever re-decorator and forger of artists' names and signs; cited in the Sèvres annals in 1813. He left the Factory that year. Worked for the firms of Pérès, Ireland and Jarman, 1813 and after. Nos. 330, 332, 333, 335, 336.
- TAILLANDIER. Painter of bouquets and garlands for small objects. Born 1737; entered Factory 1753; died 1790. Nos. 20, 33, 146, 215. Plate 6.
- TANDART SEN. Born 1729. Nos. 5, 12, 20, 27, 33, 36, 106, 107, 130, 131, 164. Plates 2, 6, 9, 37, 45, 133.
- TARDI (CLAUDE ANTOINE). Painter of flowers and garlands. Born 1733; entered Factory 1757; died 1795. Nos. 47, (360 forgery).
- THEODORE. Gilder. Work by this gilder does not appear after 1800. (No. 365 forgery).
- THEVENET PÈRE. Flower painter (formerly fan-painter). Born 1708. Nos. 8, 33, 54, 77, 91, 270. Plate 60.
- VAUTRIN. Mentioned in annals of Sèvres an VII of the Revolution. No. 313.
- VAVASSEUR. Flower painter. Born in 1731. Entered Factory 1753. (No. 338, forgery.)

- VIEILLARD. Painter of landscapes, attributes and ornaments (also fan-painter). Born in 1718; entered Factory 1752. Nos. 18, (338 forgery). Plate 5.
- VINCENT SEN. Gilder. Entered Factory, when 22 years of age, 1752; worked under the Directory and the Empire. Nos. 33, 189, 211, 213, 218, 241, 263, 281, 298, 313, (348 forgery). Plates 6, 57.
- XROWET. Eminent landscape painter (in earlier years fan-painter). Born 1736; entered Factory 1750; it is said that he invented the process of making the colour known as rose-Pompadour. Nos. 14, 16, 32, 33, 41, 54, 151, 156, 243, 273. Plates 4, 6, 50.











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